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EDITED BY

John C. Freund

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MEMPHIS DECIDES ON MILLION DOLLAR HOME FOR MUSIC

Site for Great Auditorium to Honor Soldier Dead Is Selected and Bonds Are Issued — City Has Notable Music Awakening as Editor of "Musical America" Makes a Number of Addresses Before Business Clubs, Schools, Musicians, Teachers and Famous Goodwyn Institute — Speaks to More Than 3,000 Persons in Unique Campaign for Music

MEMPHIS, TENN., April 21.—For three days last week this city has had a musical awakening which will not be soon forgotten. It centered about the visit of John C. Freund, the editor of MUSICAL AMERICA and president of the Musical Alliance, who arrived here Sunday a week ago and who was scheduled to deliver a number of addresses not only to musicians and music teachers, but in the public schools, at the leading business clubs and at a mass meeting under the auspices of the noted Goodwyn Institute. His coming was largely due to the initiative of Mrs. Jason Walker, the well-known teacher and musical manager and a prominent member and official of the National Federation of Music Clubs. An invitation was sent to Mr. Freund by all the leading business, civic and national organizations in this city to come and arouse a greater interest and enthusiasm in developing the plans for a "Musical Memphis."

This invitation was signed by Mayor Monteverde, by the acting president of the Memphis Chamber of Commerce; C. P. Mooney, the editor of the *Commercial Appeal*; O. K. Houck, president of the O. K. Houck Piano Company; Mrs. J. F. Hill, president of the Beethoven Club; Mrs. J. L. McRee, president of the Renaissance Circle; Bolton Smith, president of the Rotary Club; Fred O. Gamble, the vice-president of E. Witzman & Co.; Mrs. E. A. Angier, of the Repertoire Club; the L. H. Floyd Piano Co.; Mary Bolling Chapman, of the Bolling Master School of Music; Mrs. J. W. Canada, Mary G. Worden, Joseph Cortese, of the Belgium School of Violin, and others.

Mr. Freund was met at the depot by a committee consisting of J. H. Hon, Mrs. Jason Walker, and others, and that afternoon received a number of callers, with whom he discussed the general musical conditions of the city. During the afternoon the plans for building a million dollar auditorium in Memphis were gone over. According to these plans the auditorium is to occupy an entire square of four blocks on the corner of Main and Adams streets. The auditorium will seat from ten to eleven thousand people. The stage will be 100 feet in width. Bonds for \$750,000 have already been authorized by the municipality. The work for building is scheduled to begin as soon as labor conditions and the market for supplies are favorable.

It was stated that arrangements were under way by which, when the auditorium was finished, there was to be a great festival, to which Enrico Caruso had been invited. It was stated that he had already given a conditional promise to attend.

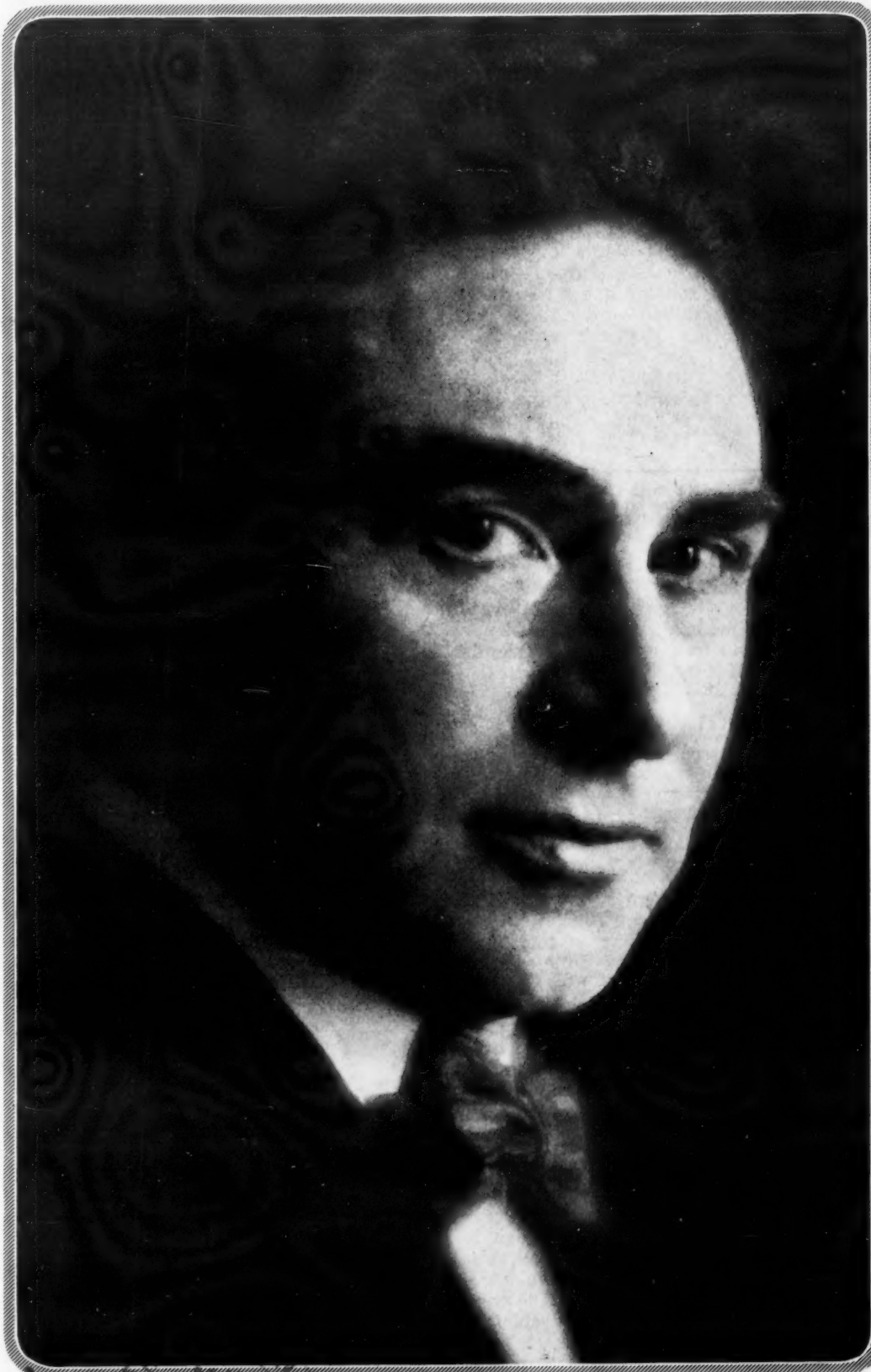


Photo by Marcia Stein

HAROLD BAUER

Distinguished Pianist Who Has Become an Established Institution in America's Musical Life. (See Page 3.)

On Monday morning, under the auspices of Mrs. J. W. Canada, Mr. Freund visited the Idlewild and Bruce public schools, where he spoke to some 600 of the young people and received a very cordial welcome.

Entertained by the Piano and Music Men

On Monday at noon he was entertained at luncheon by the piano and music men. Among those present were Mr. O. K. Houck, president of the O. K. Houck Piano Co.; Fred O. Gamble, vice-president and general manager of E. Witzmann & Co.; Ernest Stuber, manager of the music department of E. Witzmann & Co.; L. H. Floyd, F. B. Wagner, with L. H. Floyd Piano Co.; John A. Hofheinz, manager of the Bry's talking machine department; W. D. Bridgeforth, of E. Witzmann & Co.; D. H. Palmer, of Adam Schaaf Co.; Jesse F. Houck, vice-president of the O. K. Houck Piano Co.; J. V. Day, A. D. Armstrong, Jr.; W. C. Reinhardt, president of the Kershner Piano Co.; R. N. Ham, manager of the W. W. Kimball Piano Co.

Mr. Houck introduced Mr. Freund to the guests and referred to his long acquaintance with him, and particularly to the notable work which Mr. Freund had

accomplished in a period of nearly half a century in advancing the musical interests of the country. Mr. Houck called particular attention to the fact that in the public work Mr. Freund had been doing for the last few years he had been the means not only of arousing a national spirit but a national interest in music, which had been of inestimable value to the musical industries, and certainly to the piano and talking-machine business. He thought the right course had been pursued, particularly in the way of interesting educators, for before the country could be made really musical we had to begin with the public schools.

In the course of his address to the piano and music men Mr. Freund gave a brief résumé of how he came to launch the propaganda that he had been making. He claimed for himself no more than that he was the passing voice, one of a long line of those who had worked and struggled for the proper recognition of the value of music. He particularly interested the piano men by comparing past conditions in the musical industries and the struggles of the early manufacturers with conditions to-day, showed their re-

[Continued on page 2]

HOW MUSICIANS VIEW AMENDMENT FOR PROHIBITION

Diversity of Opinions Expressed in Reply to "Musical America's" Inquiry—Some See Pronounced Effect on Our Musical Life — Mme. Schumann-Heink Emphatically Opposed to Bone-Dry Law — Maud Powell Says It Won't Settle Liquor Question — Hamlin and Hinshaw Favor It — Other Significant Opinions

WHAT do our musicians think about national prohibition as provided for in the eighteenth amendment to the Constitution?

The musician is essentially a traveler who visits all parts of the country, is well informed with respect to the customs and sentiment of the people in various sections. He realizes that the musical life of a nation is influenced strongly by its social life and that so radical a move as the nation-wide bone-dry law will have a marked effect on the musical life. His opinion therefore is significant.

MUSICAL AMERICA has determined to throw open its columns so that musicians may register their sentiment with regard to this question. A preliminary attempt to determine how prominent professional musicians feel about the bone-dry law reveals some as being strongly opposed to it and others as being strongly in favor of it.

Many, for personal reasons, refuse to express an opinion. One prominent pianist admitted that his conviction would offend his family and therefore he refused to have it registered publicly.

Mme. Ernestine Schumann-Heink, over her own signature, comes out pronouncedly as being opposed to prohibition. She wastes no words in her reply:

"I am absolutely AGAINST prohibition. ERNESTINE SCHUMANN-HEINK."
Chicago, Ill., April 21, 1919.

George Hamlin goes into more detail in telling why he favors the eighteenth amendment. His statement follows:

"An Achievement for Good"

"I believe the adoption of this amendment to the Constitution one of the greatest and most far-reaching achievements for good that has ever taken place since the birth of our nation.

"Those who feel they are being deprived of personal liberty in the enforcement of the law should consider the broader view of this enactment in its certain beneficial effects on the general public, in the reduction in the demands on our jails, hospitals, courts and asylums, and be willing to sacrifice material desires for the greater good of the community.

"I trust the new regulations will be rigidly enforced by the proper authorities so that the benefits, which honest statistics have shown in localities where prohibition has been enforced, may prove the wisdom of this new law.

"As for its effects on the musical life of the country I would say that anything which improves the general efficiency of the nation should reflect to the advantage of all professions, and the distinguished Professor Irving Fisher of

[Continued on page 12]

RESIGNS BATON OF MENDELSSOHN GLEE

Louis Koemmenich Offers to Quit Conductorship — Club Will Take Action Monday

The future course of the Mendelssohn Glee Club, one of New York's oldest and leading choruses, will be determined on Monday night at a meeting of the active members in Rumford Hall. At that time the resignation of Louis Koemmenich, as conductor of the organization will be acted upon.

Rumors of internal dissension in the ranks of the chorus caused by the existence of two factions, one in favor of retaining Mr. Koemmenich and the other in favor of selecting a new conductor, have come to MUSICAL AMERICA lately and on Monday when Mr. Koemmenich was asked if it were true that he had offered his resignation he confirmed the report.

"I have resigned," said he. "The active membership of the club will either accept or reject my resignation on Monday night."

There is a desire on the part of some members to have guest conductors for the three concerts to be given next year, although others offer strong opposition to this plan on the ground that a chorus

develops best under permanent conductorship.

A prominent member of the club told MUSICAL AMERICA on Monday that the chorus was divided over insisting on the re-engagement of Mr. Koemmenich. Many members believed that it would be difficult to replace him as a musician. He indicated that whatever opposition there was to the present conductor was based upon nationalistic rather than artistic considerations.

CARL HAHN TO CONDUCT NEW CHORUS NEXT YEAR

Harmony Club, Offshoot of the Mozart Society, Will Be Directed by Latter's Former Leader

Next season will see the debut of a new choral society in Manhattan called the Harmony Club. The organization will be conducted by Carl Hahn, who this season resigned as leader of the Mozart Society. The Harmony Club is an offshoot of the Mozart chorus, a number of the latter's members having seceded in order to effect a new organization. Its president is Mrs. James Gormley, formerly of the Mozart Society. Report has it that Richard Percy has been chosen as the Mozart's new conductor.

The Harmony Club will give a total of nine concerts next season. Three will be evening concerts and six matinee musicales, in the Hotel Commodore.

in October to rejoin the Metropolitan company.

"I have completed a most enjoyable season," Miss Muzio told a MUSICAL AMERICA representative this week, "and I am looking forward with great interest to the South American visit. Please say good-bye for me to all my good friends in the United States."

PHILADELPHIA SOCIETY MAY SPLIT OVER POLICY

Factions of New Philharmonic Charge Attempts to Make It "A Society Affair" and "Verein"

PHILADELPHIA, PA., April 26.—Disruption of the newly organized Philharmonic Society is in prospect owing to a factional quarrel over the control of policies and program of the association. The Society, which made its entry into Philadelphia musical life only a couple of months ago, and through the two symphony concerts and other educational features seemed to justify its mission of the popularization of music and the spread of musical knowledge, has had a career as brilliant as it has to date been brief. The strife is expected to reach a crisis at the election next Wednesday. As far as can be gathered, there will be two sets of tickets in the field for directors, one of which is sponsored by Mrs. Ernest Toogood, the president and one of the main workers, and the other by Walter Pfeiffer, the conductor of the Philharmonic's orchestra and one of the founders of the society.

Out of the multitude of interviews published in the press and on the front pages of newspapers—showing that Philadelphia is a musical city, in the estimation of city editors, though of course the music editors never quite get so far front with the reviews of important concerts—and out of discussions with persons at interest representing both factions, it seems that the Pfeiffer faction claims its rivals are desirous of turning the Philharmonic into a "society affair," and also, it seems, that the Toogood faction strongly suspects its opposition aims to make the Philharmonic into a "Sunday night meeting German Verein."

Meanwhile Mr. Pfeiffer will not appear at his desk among the violins of the Philadelphia Orchestra next season. His partisans aver that he has been released by the orchestra management on account of his conductorship of the Philharmonic. Rumor is afloat even that Mr. Pfeiffer publicly announced this, though nobody has been found more loquacious than Col. House to confirm the report.

Arthur Judson of the Philadelphia Orchestra, answers the assertion that the non-renewal of Mr. Pfeiffer's contract for next year was due to his Philharmonic affiliation with the statement that there's nothing to it. Mr. Judson said that Mr. Pfeiffer asked for renewal at a higher salary, and that as the management did not see its way clear to make the advance the contract was not renewed. Mr. Pfeiffer in an interview is quoted as saying that Mr. Stokowski told him the Orchestra association objected to his connection with the Philharmonic.

W. R. M.

MEMPHIS DECIDES ON MILLION DOLLAR HOME FOR MUSIC

[Continued from page 1]

markable development and how this development was absolute proof of the growth of the appreciation for music in this country.

After his address Mr. Gamble expressed his satisfaction and stated that he himself had felt the influence of Mr. Freund's ideas, and particularly the articles which had appeared in his industrial paper.

L. H. Floyd stated his conviction that the men engaged in the musical industries were going to get direct results from the propaganda that was being made. Similar views were expressed by Mr. Ham, representative of the W. W. Kimball Co. Mr. Palmer and Mr. Armstrong, Jr., both expressed their appreciation of Mr. Freund's visit and said they were very glad to hear from him personally. Mr. Wagner said that he had given him much to think about. Mr. Jesse Houck expressed himself to the effect that it was particularly interesting to him personally to hear from the man who was virtually a pioneer in the musical life of the country. Mr. Bridgeforth said that the propaganda had unquestionably been a great encouragement to music.

One of the most interesting addresses at the luncheon was made by Mr. Hofheinz, who stated that he had drawn inspiration from MUSICAL AMERICA years ago, when he was a clarinet player in his home town, and he continued to draw inspiration from the paper to-day. He hoped the good work would continue.

Later Mr. Reinhardt proposed a rising vote of thanks to the guest at the luncheon, which was seconded by Ernest Stuber.

Monday afternoon Mr. Freund received a call from the Bishop of Tennessee, Dr. Gailor, who was accompanied by the Dean and his wife. The Bishop expressed his warm sympathy with regard to the propaganda Mr. Freund was making, and also said that he heartily agreed with the propaganda, as he understood it, from what he had read.

Mr. Freund was entertained at dinner by Mrs. Parker, a noted singer, the wife of the proprietor of the Peabody Hotel. Among the guests were Mr. Chapman, the pianist; Mr. Parker, and Mrs. Brown, a well-known musician.

Speaks to the Musicians and Music Teachers

On Monday night Mr. Freund addressed a meeting of the musicians and music teachers at the Woman's Building. A very representative audience was present. In this address Mr. Freund dealt particularly on the need of the musicians realizing that if they did not have the social standing and appreciation which they deserve as pioneers of culture it was largely their own fault. They had not yet gotten together in the right spirit. They had not realized that their real enemy was the indifference and the inertia of the mass of the people and not their competitors in their particular field of work.

Before the meeting two bright pupils of Mrs. W. P. Chapman, the well-known piano teacher, two very young girls, the Misses Lois Maier and Mary Mildred Mitchell, gave a most delightful performance, and in themselves illustrated not only the ability of the local piano teacher but the fact that you can scarcely visit any town of any size in the United States without finding some young people of extraordinary musical talent.

At the High School

On Tuesday morning Mr. Freund addressed over 1500 students at the High School, where he got a most enthusiastic reception. At the close a number of the teachers and others expressed their satisfaction at an address which they said was one of the most informing and inspiring they had ever listened to.

Meets the Business Men

Mid-day, the Lions Club, an organization of business men, entertained Mr. Freund as their guest of honor. During his address he showed the importance of business men interesting themselves in every worthy endeavor by which the appreciation of music could be fostered and increased. He urged the introduction of music into the industrial life of the working people, not alone after business hours but during business hours, in those industries where it was possible to do so. He showed how this maintained the morale of the workers, especially during the late hours of the afternoon. He then drew the attention of the business

men to the value of having a large and substantial auditorium in the town, and what that would mean in the way of attracting attention. He showed by the experiences of the traveling orchestras, such as the Minneapolis Orchestra, which was supported by the business men of Minneapolis, how this had an advertising value which could not be estimated by the amount of money subscribed by the business men of Minneapolis, even though that was very large. His address was very cordially received and he was personally congratulated after the close by nearly all those present.

Talks to Teachers in the Public Schools

At four o'clock on that afternoon he made an address before the teachers in the public schools, who had come to the Central High to hear him. He took up here the question of the present condition of public school education and called attention to the mistaken view of many teachers, that music need not be an essential part of the present school education, quoted Dr. Claxton, the Commissioner of Education, on the subject, and showed how some music every day would lighten the work of the average teacher, how it would improve the morale, and certainly increase the vitality and health of the pupils, if they could devote a little time every day to singing or playing in an orchestra. He dwelt on the question of the school orchestra and what it meant. In the course of his address he gave a number of instances to show that merely stuffing the children with facts, like so many turkeys being prepared for Thanksgiving, had little value. We were only in the infancy of our knowledge of how to educate our children. Much of the present educational system was founded on a dead past. But even here commendable advance was being made. The teachers received his message with enthusiastic applause.

Mr. Freund had been invited to go out to the Rotary Club meeting at the Colonial Country Club, but was prevented by the inclement weather.

At Meeting of Local Piano Teachers

On Wednesday morning he addressed a meeting of the local piano teachers, presided over by Mrs. Walker. The talk here was wholly informal. When Mr. Freund was asked what he thought would be the best means by which the organization could extend its usefulness he stated that he thought that the best means to go to work would not be to include the vocal teachers in the piano teachers' club, but to organize the vocal teachers separately, then the teachers of the violin and the teachers of other instruments, then get in touch with the various music clubs in the city and unite them all under what might be called a holding company, as, for instance, the various divisions in the musical industries were organized separately but all came together in the Musical Industries Chamber of Commerce. In this way they would finally become a power. The same idea was carried out in the Federation of Women's Music Clubs, and in the same way all those interested in teaching music, as professionals, as singers and players. Behind such an organization would of course be the men interested in the manufacture and sale of musical instruments and talking-machines. The holding body, or general chamber, should hold one or two meetings a year to discuss matters of interest to all, but each club or organization should maintain its integrity and manage its own affairs.

The proposition found general approval and it was decided to get to work on these lines immediately.

Mr. Freund was not enabled to accept the invitation of the Kiwanis Club to lunch with them, being engaged in preparing his address at the mass meeting which was held at the Goodwyn Institute on Wednesday night.

Mass Meeting at Goodwyn Institute

On Wednesday night Mr. Freund made his address before the mass meeting at the Goodwyn Institute, which is on the order of the Cooper Union Institute in New York. Free public lectures of the highest class are given here. Many of the most notable men in the country have spoken in the auditorium.

Before Mr. Freund's address Mr. Walter Chapman, the distinguished young American pianist, who is already acquiring a national reputation as an artist of great promise, played a couple of selections, to the delight of the audience.

Mr. Freund was introduced by Mr. C. C. Ogilvie, the superintendent of the Institute, who referred to his long career of work in warm terms of appreciation.

In the course of his address, which was similar to those Mr. Freund has delivered in other cities, he made a number of local references, which have since excited considerable discussion. He re-

[Continued on page 3]

CAMPANINI ENGAGES TWO NOTED ITALIANS

Conductor Marinuzzi and Tito Schipa Are Signed—Edward Johnson Also Coming

Cleofonte Campanini, general director of the Chicago Opera Company, sailed for Europe last week. Just before the steamer *Rotterdam* left the impresario made a few statements. He said that Galli-Curci "would surely be a member of the company next season; for several seasons, in fact." She will be heard in several new rôles. Mary Garden and Rosa Raisa will also be back and be singing new parts. Yvonne Gall, Florence Macbeth, Tamaki Miura, Alessandro Dolci, Fontaine, Baklanoff and Lamont are among those who will appear with the company.

Mr. Campanini promises several surprises. Some of them he was not ready to disclose, but he did say that he had engaged the young Italian conductor, Gino Marinuzzi. This conductor has just completed his thirty-second year and is already looked on in Italy as one of the leading baton wielders of the day. He has conducted in both La Scala, Milan and the Teatro Colon, Buenos Aires.

Edward Johnson, the famous American dramatic tenor, who has made a tremendous success in Italy and South America, is to return to his native heath after an absence of ten years, as announced several weeks ago. Johnson was well known as a church oratorio singer before going abroad. Another singer secured by Mr. Campanini is Tito Schipa, a young lyric tenor, who enjoys a considerable reputation in Italy.

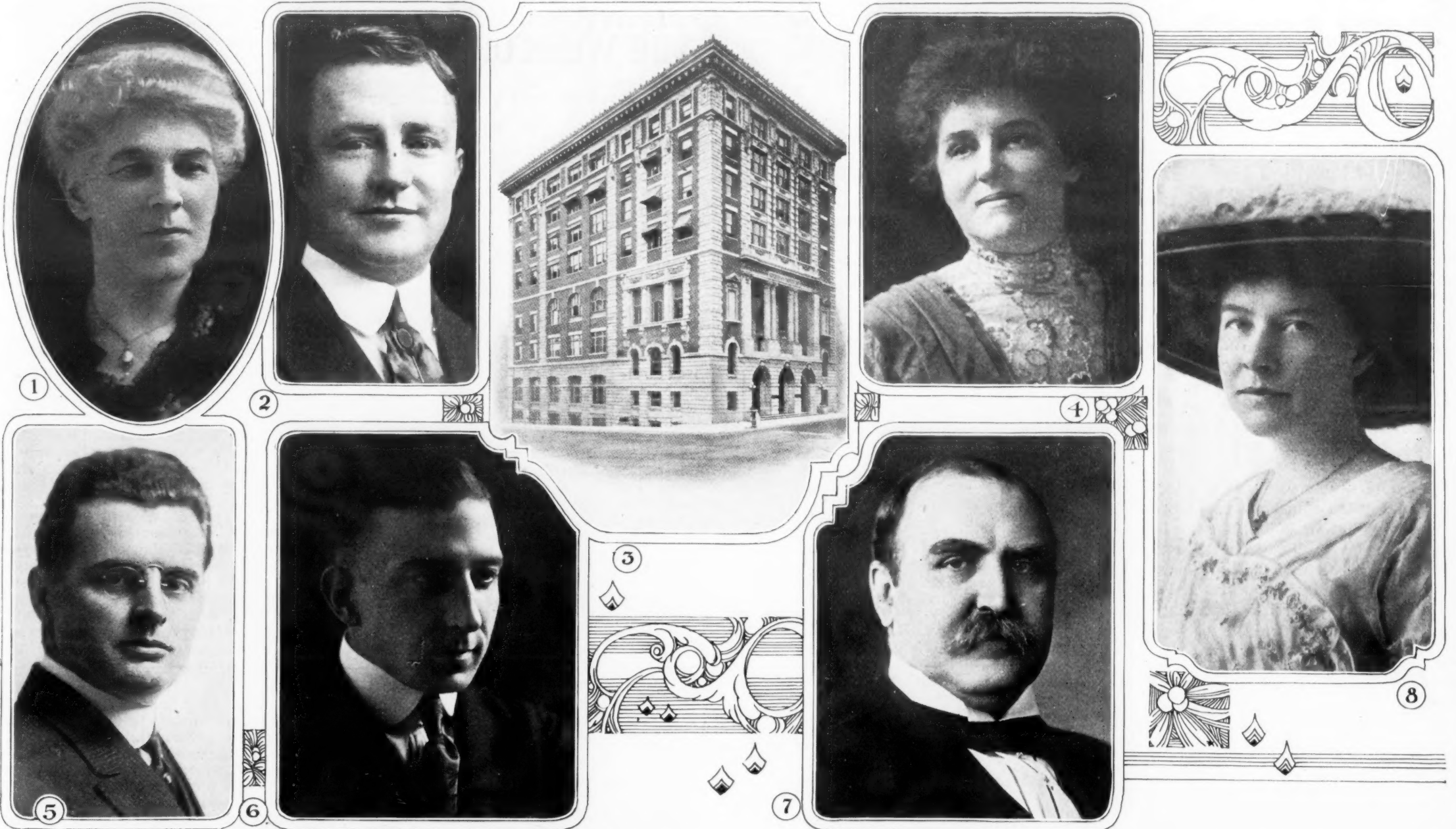
Mr. Campanini states that he had not completed his plans. He has a number of other artists and operas in mind, and he hopes to complete their contracts within a very short time. He added that the coming season of the Chicago Opera Company would be of great interest from the standpoint of new artists, novelties as well as revivals of seldom-heard operas, and that it would be the most interesting in the history of the company."

MUZIO TO SOUTH AMERICA

Metropolitan Soprano Will Create Two Rôles at the Colon

Claudia Muzio, the popular soprano of the Metropolitan Opera Company, will sail for South America on Monday aboard the "Santa Maria" to fulfill her operatic engagement at Buenos Aires. She will sing at the Colon, appearing in the standard repertoire of that house and creating the part of *Mme. Sans Gêne* and *Suor Angelica* in the operas by Giordano and Puccini respectively. She will have appearances in "Lorelei" and "Francesca di Rimini" also.

Miss Muzio will return to New York



No. 1—Marie Leary, Supervisor of Music in the Public Schools of Memphis. No. 2—E. R. Barrow, Chairman of the Music Committee, Memphis Chamber of Commerce. No. 3—The Goodwyn Institute, Devoted to Free Public Lectures of the Highest Type. No. 4—Mrs. Jason Walker, Prominent in Memphis Musical Activities. No. 5—Fred O. Gamble, Vice-President, E. Witzmann & Co. No. 6—Walter Chapman, One of the Leading Pianists of the South. No. 7—O. K. Houck, President of the O. K. Houck Piano Co. No. 8—Mrs. Benjamin Parker, Prominent Memphis Singer.

MEMPHIS DECIDES ON MILLION DOLLAR HOME FOR MUSIC

[Continued from page 2]

ferred to the fact that he was surprised to find no musical advertising in the three excellent daily papers of Memphis, that is, except by the piano and music houses. Professionals do not seem to realize the value of these mediums to help their business. He thanked the press for the generous manner in which it had alluded to his activities, and particularly expressed obligation to Mrs. Jason Walker, to Mrs. Parker, to Mr. Houck, to Mr. Gamble and the music trade men, as well as the members of the various local business clubs and the representatives of the public schools. He said that he was glad to hear that an auditorium, one of the finest in the country, was to be erected in Memphis, and that the bonds had already been issued.

During the course of his address he told a number of humorous and also pathetic stories to illustrate the musical progress of this country, and particularly to contrast the past, namely, conditions as they were a generation and even a decade ago, with those that exist at present. The great advance, he stated, gave hope for the future and showed that there was every indication that just as the American people to-day lead in industry, in enterprise, in material wealth, so the time is coming when they would lead in music and the arts. He spoke earnestly on the need of emancipating ourselves from the foreign domination in all matters of art, music, fashions, etc., and that the time had come for us to assert ourselves. At the conclusion of his address a number of persons came up to congratulate him. He left in the morning for New York.

Mr. Gamble of Witzmann & Co. expressed himself as not only appreciative of the value of Mr. Freund's visit, but stated that its full effect could not be appreciated at the present time. That would only come later, when the value of his many addresses would have sunk into the minds of the people and they would realize the importance of the message he had to deliver.

The press devoted considerable space to Mr. Freund's coming and to his various activities while he was in the city. Several leading music houses published large display advertisements endorsing Mr. Freund and his work.

Perhaps the best summary of Mr. Freund's visit is contained in a communication sent by Mr. Ogilvie, the superintendent of the Goodwyn Institute, in the course of which he said:

"It was a great pleasure to meet Mr. Freund and hear him.

"As executive officer of Goodwyn Institute, I desire to express my enthusiastic praise and appreciation of his instructive, inspiring and entertaining address on April 16 at Goodwyn Institute on 'The Democratization of Music.'

"I wish every community in the United

States could have the privilege of hearing that address. It would mean a new era in the musical and cultural life of America by arousing us to a proper appreciation of our own accomplishments and possibilities in music and other arts, increasing our real patriotism and showing us our folly in blindly accepting European standards and dictates without proper consideration of their values.

"It is a great inspiration to hear such an eminent and experienced authority advocate, and convince us, that America can become and is really almost as potentially great in music and other cul-

tural arts as she is in commerce, business and war. His is the kind of information and instruction that America needs.

"We thank him and wish him many more years of successful activity, health and happiness."

This about expressed the opinion of those who heard Mr. Freund at the various addresses, so that it is no exaggeration to say that his coming will be long remembered as having exercised an influence that will be felt for years. He succeeded in placing the entire musical situation in this city on a higher plane than it has ever been before. J. B.

FLAYS MILWAUKEE SCHOOL CURRICULUM

To Blame for Apathy to Music,
Says Retiring Manager—
Hail Werrenrath

MILWAUKEE, WIS., April 26.—A new event in the impresario field in Milwaukee is the retirement of Richard Koebner after some five or six years of activity in this line. Mr. Koebner has managed some twenty or twenty-five concerts this season, including ten by the Chicago Symphony Orchestra. His most recent adventure was with the San Carlo Opera Company, which gave a number of excellent performances.

In his "Swan-Song" Mr. Koebner says that he is not a millionaire, and that he cannot contribute anything further for the musical uplift of the city. Mr. Koebner blames the public schools of the city for their absolute lack of music-appreciation teaching. The public shows little desire to go to concerts. Mr. Koebner says there is too much emphasis in the schools on studies that further money-making and too little on the fine arts.

Mr. Koebner's last two concerts are those by the New York Syncopated Orchestra.

Seldom does an artist come to Milwaukee who wins such unqualified praise from critic and layman alike as Reinald Werrenrath, who, it may be stated without exaggeration, has really become a favorite in this city.

Again Milwaukee was impressed by the genial modesty of this sterling artist. Werrenrath pretends so little and accomplishes so much. His manner instantly wins him friends. In it there is just a plain informality and directness, such as was manifest this time when he explained in a casual way that the fag end of a cold would not quite permit of his voice's behaving in its usual way.

It is generally thought here that Wer-

renrath ranks with the very best artists. Most of all, his local public likes his character songs, so charming because of their quaint drollery and humor. "Fuzzy Wuzzy" and the Bainbridge Crist Chinese songs were gems of this type of composition.

To sum up, Werrenrath satisfies. Everything that he does has the earmarks of convincing sincerity. Everything is done with a fidelity to detail and a painstaking touch. The encores given practically doubled the length of the program.

Harry Spier's accompaniments were most sympathetic. C. O. S.

Bernard Sinsheimer Goes Abroad

Bernard Sinsheimer, the New York violinist and first violin of the Sinsheimer String Quartet, sailed for Europe on Wednesday, April 23. Mr. Sinsheimer will teach in Holland and will also appear in several concerts there. He will also visit England. Mr. Sinsheimer plans to be abroad ten weeks, returning in July to this country.

Philip James Returns from France

Philip James, the young New York composer and organist, returned from France last week from service in the army. Mr. James enlisted in the 308th band. He is now touring the country with General Pershing's band.

Harold Bauer—The Musician's Pianist

HAROLD BAUER is one of the best-loved pianists in the United States to-day. Further, he is as thoroughly a musician's pianist as a popular one—a combination of sufficient rarity. To a superb technical equipment, an unsurpassable breadth of musicianship and a poetic temperament he adds a communicatively human quality that endears him even to uncultivated music-lovers. Mr. Bauer has grown gradually. Apparent as were his gifts a dozen years or so ago, it was not at all evident that he would attain his present station. But he is to-day an established institution in our musical life.

His art is remarkable for its catholicity. A matchless interpreter of Schumann, he is no less suited to Bach, to Beethoven, to Brahms, to César Franck. No one who has heard his performance of the Bach "Inventions" can forget what

jewelled poems he makes of them. Nor is it easy to recall a pianist who enters as he does into the child spirit of Schumann's "Scenes from Childhood." There is a wonderful ecstasy of spirit in his performance of the variations in Beethoven's last sonata. He has popularized the great "Prelude, Chorale and Fugue" of Franck and his playing of Brahms' D Minor Concerto has made many converts to that austere work. Americans owe Mr. Bauer a debt of thanks for his championship of certain MacDowell sonatas even at a time when pianists shunned these masterpieces.

His skill as an ensemble player has been repeatedly manifested, though perhaps never so completely vindicated as in his recitals with Jacques Thibaud of the series of Beethoven sonatas for piano and violin. These functions have been among the most notable of this and last season.

MUSIC FIRMS BUY \$8,000,000 OF LOAN IN GREAT CONCERT

Treble the Expected Quota Is Raised by Allied Music Division at Vast Rally in the Metropolitan—Heifetz and Rachmaninoff Sell Encores for More than Million Dollars Worth of Victory Bonds—Russian Composer's Prelude Wins \$1,200,000 Subscription—Roosevelt, Admiral Mayo and the Rev. C. Wallace Petty Address the Music Men

NEARLY \$8,000,000, treble the original quota asked and more, was music's contribution to the Victory Loan at the fifth loan rally of the Allied Music Division in the Metropolitan on Monday night. Sergei Rachmaninoff and Jascha Heifetz were the artists appearing on the program with Admiral Mayo, Lieut.-Col. Theodore Roosevelt, Jr., and Rev. Dr. C. Wallace Petty.

The original quota of the division was \$2,700,000. Exactly \$7,816,000 was raised at the rally.

In the course of the program Heifetz was induced to play as an encore Schubert's "Ave Maria" by the promise from a man in box 25, who said he represented the Victor Talking Machine Co., that he would buy half a million dollars' worth of bonds. This offer kindled the growing enthusiasm of the audience into a warmer flame, and this kept leaping higher until, when Rachmaninoff appeared, a bond subscription of \$1,200,000 was offered from a box if he would play an encore. The audience anticipated the number which Mr. Rachmaninoff picked—his own Prelude in C Sharp Minor.

It was the most unusual and certainly one of the most successful of the five loan rallies staged by the musical interests. Long before the main program was under way the theater was nearly filled, and Francis J. Tyler of the New York Community Singing Department, assisted by Frank Hayek at the piano, led a "sing." Distributed throughout the theater were community song folders, containing words and music of popular and folk songs, and the audience sang everything, from "Frenchy" to "Old Black Joe" and back again, while waiting for the concert to begin.

N. K. Parker of the Central Liberty Loan Committee, who was chairman of the meeting, introduced Admiral Henry T. Mayo as the first speaker.

Mr. Heifetz followed the admiral. His first number, the Mendelssohn "On the Wings of Song," pleased the great audience tremendously, and the two succeeding numbers, Brahms's Dance No. 7 and Moszkowski's "Guitarre," won the young violinist as noisy and sincere a

demonstration as he has heard in a long time. It was at this juncture that C. G. Child, representing the Victor Talking Machine Co., offered the half million if Mr. Heifetz would play the Schubert "Ave Maria." It may sound bromidic to say that Heifetz played as if he were inspired, and yet there would be but simple truth in the assertion.

Rev. Dr. C. Wallace Petty then made an address. Then Rachmaninoff played "The Star-Spangled Banner." This he followed with the Second Liszt Hungarian Rhapsodie. He was bowing to repeated encores when the second proposal came, and he promptly responded with the most famous of his preludes. The audience wanted more, but Richard W. Lawrence, president of Kohler & Campbell, intervened.

It was Mr. Lawrence who started the bidding for bonds, within the ten minutes allotted on the program. With a nucleus of nearly \$2,000,000 to start with, plus the \$4,700,000 already pledged by those who had secured seats to the rally, it was the object of Mr. Lawrence to double the original quota of the division. Some of the largest subscribers were Kohler & Campbell, the Edison Co., Steinway & Sons and the Aeolian Co. While these big sums, in lots from three-quarter of a million dollars down, were being secured, a group of Motor Corps women were passing through the aisles securing smaller sums. The final count showed that \$7,816,000 had been collected, which meant that the original quota had been more than trebled. Lieut.-Col. Theodore Roosevelt was the last speaker.

OTTAWA CELEBRATES THE WEEK OF MUSIC

Symphony Presents Vera Barstow—Penelope Davies and the Paulists in Concerts

OTTAWA, April 28.—Canada's Music Week, which opened on Easter Monday, has been fittingly observed in the Capital and has produced an abundance of excellent concerts.

Penelope Davies, mezzo-soprano, appeared at the Morning Music Club April 24 under the distinguished patronage of the Governor General. Miss Davies' voice has taken on new power and beauty since she was heard here last year, and now serves as an admirable medium to set forth her wonderful gift of interpretation to which are added a spontaneity of expression and a musical understanding which made her recital engrossingly interesting. A large audience had foregathered in spite of wretched weather and felt well repaid.

The Paulist Choristers were heard three times under the direction of Father Finn, on April 21 and 22. The homogeneous blending of all parts, due, doubtless, to the standardized training of the voices, the subtle shading and fine execution so characteristic of this splendid body, were a delight and evoked enthusiastic approbation.

The Ottawa Symphony Orchestra, assisted by Vera Barstow, violinist, and

Cecilia Brault, mezzo-soprano, gave its second concert on the 24th. Miss Barstow, who played a Wieniawski concerto and a group of solo pieces, was warmly received, her fine tone, dignified interpretation and charming personality electrifying the audience.

As for the orchestra, it was again conducted to one of the successes which Donald Heins has accustomed the public to expect of his organization. The improvement is marked at every new hearing, particularly as regards fullness of tone and sensitive response to the conductor's baton, and is a well-deserved reward for his indefatigable efforts.

A. T.

Music Service League Organized with Charles M. Schwab as President

To organize and conduct a permanent national movement to provide music for the men of the army and navy and for inmates of hospitals, asylums and other institutions, is the aim of a new organization, the Music Service League of America, Inc. Charles M. Schwab is president of the new organization, Robert A. Franks treasurer and Mrs. Ethelbert Nevin permanent chairman. Mrs. Charles H. Ditson, wife of the music publisher, is a member of the executive committee. Mr. Ditson is interested in the league, and it was formally incorporated at his home Tuesday afternoon. Other members of the executive committee are Mrs. Jessie Baskerville of the Metropolitan Opera House and Francis Rogers, baritone.

Exponent of Viola d'Amore Describes How He Came to Espouse the Instrument

Paul Shirley an Authority on the Ancient Fiddle—Has Done Much to Develop Instrument—How He Came to Own One—Has Written Compositions for and Books About It

BOSTON, April 24.—Although many concert-goers have read in their program books that Loeffler's tone poem, "La Mort des Tintagiles," requires an instrument called the viola d'amore, and some may have heard that it is employed in Meyerbeer's opera, "The Huguenots," and Massenet's "Le Jongleur de Notre Dame," very few people really know what it looks like or in what way it differs from other members of the violin family. For this reason the viola d'amore recitals now being given throughout the country by Paul Shirley, a distinguished member of the Boston Symphony Orchestra, have not only a purely musical appeal but also the attraction of an introduction to this interesting though less familiar instrument which has maintained its rank among string instruments for three centuries.

The viola d'amore has fourteen strings, seven of which are played upon, while the others serve as resonators, being tuned in accordance with the played strings and vibrating sympathetically when these are touched. The greater compass made possible by the increased number of strings gives the viola d'amore both the depth and mellowness of the ordinary viola and the color and brilliance of the violin. Mr. Shirley, who already has a notable record as solo violist and chamber music performer in Europe as well as America, has during recent years devoted most of his time to the development of the tonal and technical possibilities of the viola d'amore, with the result that an instrument of unique charm has been added to concert resources.

Mr. Shirley's interest in this instrument dates from the days when he was a pupil of Hermann Ritter, the originator of the viola alta. "I desired very much to take up the study of the viola d'amore with this master," said Mr. Shirley, "but no instrument could be obtained, so my wish was not granted. Then one day, which I well remember, when I was playing first viola in the Court Theater in Darmstadt, I was informed that Meyerbeer's 'The Huguenots' was to be given and that I had to take the viola d'amore part. The instrument which I was to play on was a most beautiful Italian one, which made studying my part a great pleasure, and I had the satisfaction next day of seeing my playing mentioned in the paper. Shortly afterward I was invited to the Bayreuth Festival as solo violist and played twice at Villa Wahnfried when Mme. Schumann-Heink sang there.



—Photo by Garo
Paul Shirley, Exponent of the Viola d'Amore

"During the next few years, while continuing with my regular work, I tried in vain to find a satisfactory viola d'amore. In 1912, being again at the Wagner Festival, I received the call which led me across the ocean to Boston and the Symphony Orchestra. In Boston I met Mrs. Marshal Scudder, a most remarkable woman who was young at the age of ninety-six, and who had the broadest sympathy and understanding. I used to delight to play to her at her house every Thursday afternoon. At this time there was brought to me for inspection an old Italian viola d'amore of very fine make, which for years had been on sale in a Boston music store. At once my old enthusiasm for the instrument was reawakened; I began to work on it and played on it the next Thursday afternoon. Then a wonderful

thing happened. When the music was over Mrs. Scudder smilingly said, 'I feel that this instrument belongs to you.' Overwhelmed by her kindness I stammered my thanks and carried home the valuable instrument which was now my own. It was such an inspiration to me that the following night I dreamed of the music which became the first of my compositions for the viola d'amore.

How His Compositions Were Born

"For many years I had been gathering all the music which was to be had for the instrument, and the following summer at Bar Harbor I worked hard over Ariosti's sonatas and pieces by Milandre, Ney, Marais, Martini and others, practising in a lonely spot in the woods. In these surroundings my thoughts would sometimes wander from what I was studying and melodies would come to me which I felt impelled to develop into compositions for my instrument. Meanwhile my viola d'amore went from time to time into a shop for extensive repairs, in order to benefit by the advancement made in the science of violin making since the days of my instrument, until finally it would not allow any further interference. The viola d'amore, as I have developed it, is a better instrument than the originals of that name. It is much more sonorous and has greater possible variety of effects. The very low strings were formerly so weak and impractically placed that they were of little use, but on the improved instrument they produce some of the most beautiful and distinctive tone colors."

Mr. Shirley is the author and compiler of three unique and highly interesting volumes which are intended to be the foundation of a viola d'amore library. The first is "The Study of the Viola d'Amore," comprising the technical and musical application of the instrument, its history and literature. Philip Hale, the noted critic, has indorsed this book as "the best of its kind in existence." In the second volume are "Impressions" for viola d'amore by the author, six pieces supplementary to the first book. The third volume contains "Twenty-three Famous Pieces Selected and Transcribed for the Viola d'Amore." This is the most complete publication so far made for this instrument; the volumes are being brought out by Carl Fischer of New York.

C. R.

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ATLANTANS REVEL IN OPERA AFTER TWO-YEAR FAST

Capacity Houses and General Enthusiasm Mark Restoration of Metropolitan's Georgia Season—A Series of Triumphs—Caruso's Return Heralded with Joy—Ponselle's Appearance Creates Sensation—Galli Collapses at Performance—Admire Alda and Martinelli in "Faust"—Muzio's "Aida" Interpretation Acclaimed—Barrientos and Caruso Stir Gigantic Throng at "Martha" Matinée.

ATLANTA, GA., April 26.—Long before the curtains at the Auditorium had swung together to-night on "Pagliacci" it had become apparent that grand opera had re-established itself on Atlanta's calendar as just as certain an annual event as Christmas or the Fourth of July or any other well-known dependable red letter event.

The Metropolitan Opera Company to-night concluded a week unsurpassed in attendance and enthusiasm. Even those few skeptics who had asserted that Atlanta couldn't "come back" with opera so quickly after the war were ready to become guarantors for next year.

Between 35,000 and 40,000 persons attended the seven performances. Saturday night's attendance on the double bill of "Cavalleria Rusticana" and "Pagliacci," with Caruso and Ponselle as the principal singers, was the greatest of the week, going beyond 6000 according to actual count. The attendance at "Martha" Thursday afternoon, with Caruso and Barrientos in the leading rôles, was the greatest ever known at an opera matinée.

The week's attendance exceeded that of 1917 by between 20,000 and 25,000. Atlanta subscribed a guarantee fund of \$85,000 to secure opera this year. The receipts were \$105,000. This is not a world record, New York having taken in more money in a week's time. The week just ended was Atlanta's tenth season of opera. The fact that nearly 40,000 persons paid \$105,000 to see the seven performances assures the future of opera in Atlanta. The operas, of course, brought visitors from every part of the South.

One of the notable features of the week was the Atlanta début of Rosa Ponselle, whose lovely voice thoroughly established her as a favorite here. Miss Ponselle sang twice and Caruso three times.

"I don't know of any other city in the country that could have done what Atlanta has accomplished," said William J. Guard, press representative of the company, on Saturday night. The thing that makes the opera seasons here so great is the unbounded spirit of the people. It is like a fête. There is a feeling that surges through the audience that you find nowhere else."

Verdi Opera Opens Season

Verdi's antiquity, "La Forza del Destino," was the first offering of the Atlanta season, an opera which, however absurd its libretto, was assured of success in advance since it was to serve as the vehicle for Caruso's return after an absence of two years and was to mark the local début of Rosa Ponselle.

Atlanta went to the opera more than 6000 strong, prepared to consider the evening a success. The hearers were not so wildly enthusiastic as they were destined to be later in the week, but they were applause from the time Miss Ponselle first appeared until the final curtain.

When Conductor Gennaro Papi and his orchestra swung into the "Star-Spangled Banner" and signalled the resumption of opera in Atlanta the audience was as brilliant as any opening night here has ever known.

The carefully selected cast, each member of which measured up to every ex-



No. 1: Left to Right, Enrico Caruso; Evelyn Hoffman, a Visitor from Philadelphia; Charles M. Outlaw, Well-known Atlantan, and Antonio Scotti (Posed for "Musical America"). No. 2: William J. Guard, the Metropolitan's Press Representative, Shows Frances Alda How Complimentary the Atlanta Papers Were. No. 3: Off Moments with Some Members of the Corps de Ballet. No. 4: An informal Evening with Some of the Opera Celebrities and Prominent Atlantans. Front Row, Left to Right, Mrs. Galli, Mother of Rosina Galli, Première Danseuse; Mrs. William C. Lyle of Atlanta; Rosa Ponselle; Edith Prilik, Miss Ponselle's Secretary. Back Row, Left to Right, Captain Williamson; Dr. W. C. Lyle, Miss Ponselle's Throat Specialist During Her Atlanta Visit; Giuseppe Bonfiglio, Premier Danseur. No. 5: Col. William Lawson Peel, President of the Atlanta Music Festival Association, which Sponsors Metropolitan Opera in Atlanta. (Posed for "Musical America.") No. 6: Left to Right, Mr. and Mrs. Enrico Caruso and Antonio Scotti Ready for a Morning Ride.

pectation, and the exquisite melody of many passages, made up for any possible shortcomings in the book. Miss Ponselle is said to have sung against the wishes of her Atlanta throat specialist, Dr. W. C. Lyle; yet her voice was all that could be desired. Two years ago she had sung here in vaudeville, and many in the audience were prepared for great things from her. They were in no wise disappointed. She sang with sparkling purity and met every histrionic requirement. Miss Ponselle promptly swept into her own as a new favorite, of convincing abilities in every particular. Many there were who commented on the amazing breadth and exquisite warmth of her tones as she sang *Donna Leonora*. Her "Pace, Pace, Mio Dio" aria alone was sufficiently convincing to place her high in the good graces of her hearers.

The applause for Caruso began as he first bounded onto the stage. He was in splendid voice, and two years of absence had served only to endear him to the South. It is sufficient to say merely that he was without deficiencies. Particularly notable, of course, was his duet with DeLuca, also in wonderfully fine voice.

Pompilio Malatesta made a thoroughly satisfactory *Father Melitone*. Raymonde Delaunoy had the rôle of *Preziosilla*. Mardones was an admirable *Abbot*.

Others in the cast whose rôles were well taken included D'Angelo, Ananian, Mattfeld and Reschiglian.

In the colorful tarantella and other dances, Rosina Galli and Giuseppe Bonfiglio won a storm of applause. After the last dance, as the audience clamored for more, Miss Galli collapsed as she left the stage and was unable to appear at any subsequent performance. Her illness was announced at the "Faust" matinée on Tuesday afternoon. Hope had been entertained until noon of that day that she might appear.

Giant Audience for "Faust"

The audience that greeted "Faust" was of mammoth proportions and enthusiastic to the utmost. The performance met with a reception more than ordinarily cordial.

Frances Alda was a *Marguerite* who actually gave dignity to her interpretation in the first act where other artists might have appealed as an irresponsible flirt. She also brought out all the tragic significance of the church scene in Act III.

Martinelli gave a fine performance as *Faust*. Rother was masterful as *Méphistophèle*, his aria, "Le Veau d'or," evoked much applause. Lenora Sparkes's voice proved admirably suited to *Siebel*,

and very satisfactory were Lila Robeson and Paolo Ananian as *Marthe* and *Wagner*. As usual, Moranzoni proved a skilful conductor.

Muzio in "Aida"

Claudia Muzio, on Wednesday evening, proved herself one of the most gifted *Aidas* Atlanta has ever heard. The opera served to introduce to this public Margaret Matzenauer and Hippolito Lazaro. The performance was one of the finest Atlanta has ever heard.

Muzio's triumph, emphatic throughout, began when she was recalled time after time after her first aria, at the end of the first scene. Matzenauer was not quite so effective as might have been expected in the first part of the opera, but the brilliancy and fire of her last scene constituted one of the really superb incidents of the evening.

Lazaro in the rôle of *Rhadames* gave a magnificent interpretation of the ever-welcome "Celeste Aida" aria. Mardones's sonorous voice was displayed to decided advantage as he sang *Ramfis*, and Lenora Sparkes was a delight as the *Priestess*. Chalmers was an impassioned *Amonasro* and D'Angelo a dignified *King*. Florence Rudolph headed the ballet in

ATLANTANS REVEL IN OPERA AFTER TWO-YEAR FAST

[Continued from page 5]

the colorful and mystic dances which form such an effective part of the opera. Moranzoni again proved an admirable conductor.

"Martha" Joyfully Received

"Martha," the Thursday afternoon offering, which, according to reliable reports, drew the largest matinee audience in the history of grand opera anywhere, was so nearly flawless as to appear devoid of any weakness whatever.

Caruso was never in better voice. In the first of the opera it appeared to some that there was a bit of repression in his singing, but he soon put his whole soul into his work and made a *Lionel* beyond compare. Mme. Barrientos' voice seemed sweeter and more delicately shaded than ever before. She put into "The Last Rose of Summer" all the sweetness of which her voice is capable, a voice which was under perfect command, and when Caruso's tenor joined in the refrain the brief duet became one of the great moments of the week. The great audience was silent until the last note died away. Then a literal torrent of applause burst forth and continued until it brought one of those rare occurrences in Metropolitan opera, an encore. Conductor Papi turned back the pages of his score and the audience was rewarded with a repetition of the duet.

As might naturally be expected, the greatest individual moment for Caruso came in Act III when he sang, "Oh, So Fair." He sang it so exquisitely that the storm of applause broke the thread of the opera until the audience finally realized that the tenor was firm in declining an encore.

Adamo Didur sang *Plunkett*, and Kathleen Howard was the fourth member of the quartet to whose lot fell several beautiful passages in the second act. The spinning quartet was sung with fine effect. Miss Howard was a charming *Betsy* but was a trifle disappointing as *Nancy*. D'Angelo made a splendid impression as the *Sheriff*, and Malatesta was particularly good in showing the humorous side of *Sir Tristan*.

Those who have often heard Martinelli declare that he surpassed himself as *Rodolfo*. Certain it is that he was a far more effective *Rodolfo* than he was *Faust* on Tuesday afternoon, and there is no criticism to be made of his *Faust*.

Mme. Alda brought all the requirements of piquancy, charm and dramatics into the rôle of *Mimi*. Scotti maintained his high standard of singing as *Marcello*. Didur and Rothier appeared to decided advantage as *Schaunard* and *Collene*, and Lenora Sparkes was a vivacious *Musetta*. Ananian made a splendid impression in the double rôle of *Aliandro* and *Benoit*. Papi proved a thoroughly adequate conductor.

The splendid cast of singers in "I Puritani" on Saturday afternoon and the melodies of the Bellini score overshadowed the dull libretto. The afternoon was Barrientos' own. As *Elvira* she held her hearers spellbound. The duet between *Elvira* and *Arturo* (Hipolito Lazaro) in Act III was particularly noteworthy. Other rare moments of the opera were *Sir Richard's* (de Luca) "To Me Forever Lost" and Mardones's "The Night Was Growing Dark." Rossi made a capable *Lord Walton* and Flora Perini a splendid *Henrietta*. Moranzoni conducted his third opera of the week.

Saturday night the presentation of "Cavalleria Rusticana" and "Pagliacci" brought another of those unforgettable scenes when a great auditorium was taxed beyond its capacity. There are 6300 seats in the auditorium. All were sold long in advance of the opening of the opera. Policemen and firemen stood on the outside of the auditorium and turned back those who begged for standing room. Inside there was tier on tier of people, a colorful picture of beautiful women and well-groomed men. From the topmost galleries row after row of round white faces peered through the gloom like attic ghosts. Over behind the sight line sat the blind, soldiers with bandaged eyes, men with colored glasses. Sprinkled among them were others glad of the opportunity merely to be where they could hear even if they could not see the singers. Just back of a row of boxes huddled twenty-five soldiers from the General Hospital at Fort McPherson. One glance at the white bandages that covered their eyes told their story. The singers were in perfect voice. Rosa Ponselle was an enchanting *San-tuzza* of true and flexible voice and dramatic ability. Her duet with *Turiddu*

(Paul Althouse) followed by the dialogue with *Alfio* (Thomas Chalmers) were vocal and histrionic triumphs. Chalmers and Althouse were both in splendid voice. Raymonde Delaunoy was a spirited *Lola*. Mattfeld was a capable *Lucia*.

The "Pagliacci" cast was a familiar one, with Caruso at his very best, and with Scotti an incomparable *Tonio* and Florence Easton a *Nedda* unusually gratifying.

Sidelights of the Season

Because Mrs. Enrico Caruso wanted to hear Negro melodies, Caruso went with her Friday afternoon to Morris Brown College with no intention whatever of singing himself. But there was no resisting the appeal as it was put up to

him. The Negro chorus sang "Swing Low, Sweet Chariot," "Deep River" and other familiar melodies and someone started a shout for Caruso. Presently a deep voice boomed forth the information "fair swap ain't no stealin'," and Caruso gave them Tosti's "The Little Mouth," Denza's "Ecstasy" and Fatuo's "Sento Che t'Amo," and Mrs. Caruso made a gracious little speech.

The first incident of the visit was the flight of oratory on the part of Dr. Boyd, the host. With a low bow toward the tenor he introduced Mr. Caruso:

"He is a man whose body is strung from head to toe with silver chords which, when played upon by the wings of friendship, give forth music that makes the angels stoop to listen!"

Rosa Ponselle also did a bit of singing Friday afternoon for people who didn't buy tickets. She and Rafaelo Diaz went to the general hospital at Fort McPherson, where Miss Ponselle sang arias

from the operas of the week and a few more familiar numbers, and she and Mr. Diaz concluded with "The Star-Spangled Banner."

The party then went to Camp Jesup, where Edith Prilik, Miss Ponselle's companion, helped drive a big army tank over several trees and trenches.

Raymonde Delaunoy's husband, Lieutenant Louis Thomas, who was thrice wounded and who wore the Croix de Guerre with three stars and *fourragère* of the Legion of Honor, was an opera visitor who won many friends in Atlanta.

Edward Siedle, technical director, was about as happy as Mme. Delaunoy. On Friday he received a letter and a French cross of war from his son, Edward Vincent Siedle, who left New York with the Fifteenth Infantry and afterward was transferred to the provost marshal general's staff in France. There was also a copy of a citation which Mr. Siedle proudly displayed. L. K. S.

SAILORS INTERRUPT CONCERT

Entertainment Proceeds After Audience Take Bonds and Sing Anthem

The concert of the Madrigal Quartet at the Yorkville Casino, New York City, on Sunday afternoon, April 27, was interrupted by several hundred sailors, who had heard that the songs were to be given in German. The members of the quartet are Johannes Sembach, Otto Goritz and Herman Weil and Karl Braun. All had been dropped by the Metropolitan Opera Company when it eliminated singers of alien nationality two seasons ago.

Police and provost guards prevented any disturbance, however; and after the singing of the national anthem, led by the sailors, the distribution of American flags, and the subscription of Liberty bonds by the audience of 800 to the amount of \$5,000, the concert proceeded. Songs were given in Italian, French and English, including Gounod's "Ave Maria" and the Pagliacci "Prologue."

Because of what happened at Yorkville Casino on Sunday the Boss Bakers' Singing Society of Brooklyn, which was to have had a song fest in the German tongue in Prospect Hall, Prospect and Fifth Avenues, Brooklyn, Americanized its entertainment. Songs by the audience and the society included "The Star-Spangled Banner," "Old Kentucky Home," "The Soldier's Farewell," "On the Brooklet," "Dixie Land" and "America."

Teatro Español Introduces Vives's "Zarzuela," "Los Bohemios"

Amadeo Vives's musical play, "Los Bohemios" ("The Bohemians"), received its American première at the Teatro Español, at the Park Theater, on the evening of April 28. The second offering of the Spanish company, which opened its season the preceding week, proved unrepresentative. At times the music is vivacious and reflective of some native character, but for the most part the score is quite Viennese in flavor. The singing of the principals was not up to their standard of playing. Miguel Pros, as *Victor* the poet in this Spanish "Bohème," proved a delightful comedian. The other principals were Isabel Marqueti, Ricardo Vildes, Leopoldo Legorreta, Dora Iris, Mari Barducci, and Leandro Diaz.

A revue followed the zarzuela. The Spanish part of the audience bestowed liberal applause on the singers, dancers and actors.

Concert by Students of American Institute of Applied Music

A program of unusual interest was given at the American Institute of Applied Music April 22, at which a large audience heard the twelve participants. Dorothy Wilder, a pupil of H. Rawlins Baker, played the Etude Romantique by Chaminade; Stephen Slossar, William F. Sherman's pupil, gave MacDowell's "Improvisation" extremely well. The other five pianists were pupils of Miss Chittenden. David Johnson presented two Grieg numbers in virile fashion; Winifred Woods offering the Chopin-Liszt "Maiden's Wish" and Dorothy Leach playing Chopin Fantasia Op. 49. Two violin pupils of Nicoline Zedeler made their first appearance; Hilda Haymaker, whose Romance from the second Wieniawski Concerto won a cordial recognition, and Linnea Roberts, who gave a poetic reading of Beethoven's Romance in F. The vocalists were Lottice

Howell, whose aria from "The Barber" was capital; Alveda Lofgren, who displayed a warm, sympathetic voice; Cora Cook contributed three songs in English, to the evident delight of the audience, and Elsie Diemer, whose dramatic charm is always appreciated. All four young women were a credit to Sergei Klibansky, their teacher. The accompaniments were sympathetically played by Louise Keppel, pupil of Leslie Hodgson.

Four Singers Aid Minneapolis Symphony in St. Cloud

ST. CLOUD, MINN., April 15.—The Minneapolis Symphony Orchestra, Emil Oberholfer, conductor, gave a splendid concert here on Sunday afternoon, April 13, when it performed compositions by MacCunn, Saint-Saëns, Tchaikovsky, Liszt and Ippolitoff-Ivanoff. The soloists were Emma Noe, soprano; Harriet McConnell, contralto; Albert Lindquest, tenor, and Finlay Campbell, baritone. Miss Noe sang the "Ritorna vincitor" aria from "Aida," Miss McConnell the "Printemps qui commence" aria from "Samson and Delilah," Mr. Lindquest a "Huguenots" aria and Corporal Campbell an aria from Gounod's "Queen of Sheba." The four singers were received with marked favor and applauded to the echo.

Lewis J. Howell and Nina Howell Give Recital in Philadelphia

PHILADELPHIA, April 26.—Lewis James Howell, baritone, gave his sixth annual recital last evening in Griffith Hall, assisted by Nina Prettyman Howell. Mr. Howell's eminence as a singer received recognition in a crowded house and enthusiastic applause, in which Mrs. Howell shared, as her contributions were on an artistic par with those of the evening's soloist. He was in especially fine vocal form and had arranged a program that varied from the lyric to the dramatic, a field in which he is especially effective, through his years of experience. Mrs. Howell played with abundant spirit and pure tone and nicety of interpretation numbers by Wieniawski, Reger, Bazzini, Achron and Kreisler. W. R. M.

Hempel Scores in Columbia, S. C.

COLUMBIA, S. C., April 24.—Mme. Frieda Hempel sang last night at the Liberty Theater for a huge audience of Columbians and soldiers from Camp Jackson. She sang first the aria from Verdi's "Ernani," then a modern French group which included "Claire de Lune" by Scul, Hahn's "Fêtes Galantes," the Ballade from Saint-Saëns's "Ascanio," and the Holmès "La Belle du Roi." Frank Bibb, the accompanist, played a group of solos splendidly, and then Miss Hempel gave the Proch Theme and Variations, the Schubert-Liszt "Hark, Hark, the Lark!" the Zuni Indian "Hymn to the Sun God" (arranged by Troyer), Mr. Bibb's "Rondel of Spring" and the Taubert "Bird Song."

Cottlow Ends Middle West Tour

Augusta Cottlow has returned from an extended tour of the Middle West, which included recitals in several colleges and universities.

ALBANY, N. Y.—Mrs. Grace Smith Wood, soprano; Elmer Wiese, baritone, and Joseph G. Derrick, pianist, gave a concert April 25.

McCORMACK STIRS ROCHESTER THROG

Tenor and Aides Enrapture the Huge Audience—Torpadié and de Stefano Charm

ROCHESTER, N. Y., April 23.—John McCormack was heard in Convention Hall last night by an audience that overflowed the house. He brought with him as assisting artists Donald McBeath, violinist, and Edwin Schneider, accompanist, both of whom earned hearty receptions. Mr. McCormack's entire program was in English, with the exception of one song, which was sung in Italian, Tosti's "Ideale." His other numbers included Handel, Schubert, Bantock, Foote, Coleridge-Taylor, Edwin Schneider, Hayden-Wood, and of course a group of Irish songs.

Mr. McBeath played four numbers with warmth of tone and facility, and Mr. Schneider's accompaniments were admirable, as usual. The concert was the last of the season of James E. Furlong's eminently fine series which he has provided Rochester's music-lovers with during this last winter.

Greta Torpadié, soprano, with Salvatore de Stefano, the harpist, as assisting artist, appeared at the Genesee Valley Club, April 17. The concert was under the local management of Susan A. Clark.

An interesting song recital was given by local artists recently at Sibley Hall by Mrs. Minna Lee Evans, soprano, and Clyde H. Miller, baritone, both of whom are graduate pupils of Charles F. Boylan, the well-known Rochester singing teacher. Both singers were cordially welcomed. M. E. W.

Ysaye to Bring Mme. Ysaye from His War-Ravished Home

CINCINNATI, O., April 29.—When Eugen Ysaye, conductor of the Cincinnati Symphony Orchestra, returns from France and Belgium next fall, where he will go shortly after the close of the present symphony season, he will bring Mme. Ysaye with him to Cincinnati. Since the opening of the war and the destruction of their Belgian home, which occurred at the time of the German invasion, Mme. Ysaye with her two daughters and their children have been living at Nice, France. As soon as Ysaye rejoins his wife, and if railroad travel is sufficiently established to make the journey safe, they will go to Brussels and make an effort to discover if any of their property and personal belongings, which they were unable to take with them, have escaped the general destruction and devastation. Letters which the conductor has received from friends and relatives who have survived are anything but encouraging, and Ysaye will return to his native land with a heavy heart. He expects to reach Cincinnati about the middle of October to begin rehearsals.

South Dakota Women Voting First Time, Cast Ballot for Music

CHARLES CITY, IOWA, April 29.—Women cast their first vote in municipal elections in South Dakota this month, and at Rapid City their votes determined the passing of a one-mill levy for municipal band concerts. B. C.



Dear MUSICAL AMERICA:

So Pierre Monteux, director of French Opera at the Metropolitan during the last season, has been selected as the conductor of the Boston Symphony, to succeed Mr. Rabaud, who retires, as he wishes to return to his family in Europe, and also devote himself to composition.

As far as can be learned, Mr. Rabaud inspired respect rather than aroused enthusiasm. Why, nobody can exactly tell. His conducting was certainly of a high order. He is a fine musician, and, while a Frenchman, he showed in his conducting of the works of Beethoven a spirit of reverence. But somehow or other, he could not enthuse the Boston people. Was it because they are unconsciously still under the domination of the German spirit? Perhaps that is more than anybody could say. Anyway, Mr. Rabaud retires after his season with the good will and sincere appreciation of the music-loving element in the Hub.

Monteux's prospects are pretty good. When he first came to us, with the Russian Ballet, he was well liked. Certainly many of the performances owed much of their success to his conducting. Then, you know, he had the experience with the Civic Orchestra, where things did not go as well, probably from lack of the much-needed rehearsals. Which brings me to say that no conductor, of whatever nationality, or whatever school, so-called, he may represent, can be judged until an orchestra has been under his baton for a sufficient time to enable him to say, "it now represents my ideas, ideals, conceptions." But we are all so quick to judge that we form our opinion of a man, favorable or not, when he comes as Monteux did, to conduct a few concerts at the Boston Symphony last season; the same when he made his first appearances at the Metropolitan.

As conductor of the Boston Symphony Orchestra, Mr. Monteux will have certain elements to overcome which will need all his tact and self-control. The elements in his favor will be that the man is unquestionably a musician of the first rank. His personality is most engaging, characterized by an exceedingly modest demeanor. If he is lacking in any quality, it is in that broad, forceful, virile style which is so characteristic of conductors of the Toscanini-Polacco type. However, we may be assured that if the Boston Symphony Orchestra was distinguished in former years by the finish of its performances under its various German conductors, it will now be distinguished for the refinement of its performances, and there is a great deal of difference, for the rendition of a symphony may be finished and yet not be refined.

Another important factor in Mr. Monteux's favor is that the Boston Symphony Orchestra as it is constituted to-day is wholly in sympathy with him, which means that the members will work with him and take a pride in following his lead. A great deal naturally depends on this.

The factors against him will be certain critics, who never will admit that a Frenchman can conduct Beethoven or Wagner in a satisfactory way for them. Then there is the irreconcilable German and pro-German element of the public which goes to the symphony concerts. This will be probably more in evidence

when Monteux comes with the orchestra for the usual series of concerts in New York. Local pride will overcome this to a certain extent, so far as Boston itself is concerned. But make a note of it now. When Monteux comes with his orchestra to New York City, some of our critics, who are steeped in German traditions and German music, will not leave much flesh on his bones.

And it is right here that the Hun propaganda will be continued. Those good people who like to get into the limelight by the denunciation of everything German, including the music of the great composers of the past, seem to believe that the Hun propaganda will be made by the mere playing of the music of the great German composers. My opinion is that certain of the critics, certain musical journals that have always been based on Berlin, the ultra-German element and their pro-German-American sympathizers, will make themselves felt in a persistent attitude of antagonism to any conductors of our great symphonic orchestras who may not be of German birth and origin. That is where they will put the knife in, their point being that nobody but a German, with German traditions, German ideas, can really conduct a first-class symphony orchestra. And to prove this they will try and cut the heart out of anybody else who dares take the places once occupied by Germans.

Let us give Mr. Monteux a fair hearing and not decide one way or another as to his work with the Boston Symphony Orchestra till he has had the physical time to be with it, rehearse with it, then, when he can say with truth and justice: "The orchestra now represents what I can do, I have nothing to apologize for." Then it will be time, but not till then, to pass a verdict upon his work and his abilities as a conductor of the great symphonies.

* * *

Alexander Russell has been for some time past managing the musical performances at the great auditorium in the Wanamaker store in New York. These performances, which take place every day at certain hours, are free to the public and have attracted hundreds of thousands of auditors, some of whom have certainly gone away benefited and refreshed.

It is due Mr. Russell to say that, on the whole, the concerts and recitals have been of a very high order. He has managed to take a middle course, that is to say, the programs have been neither too classical nor too popular, but have always been commendable on account of the judicious manner in which the various numbers have been selected.

What interests me particularly, however, is that for several seasons past Mr. Russell has carried out an American Composers' Festival. The third of these, I believe, was given the other day, and brought out some very charming and, indeed, worthy compositions by Americans, some of whom have already acquired reputation, while others have yet their reputation to make. Enough, however, was shown, as is being shown, indeed, all over the country, to prove the contention made by your editor long ago, that we have the latent talent in this country, and that if we only encourage it and give it a hearing, the time will come when it will shine forth bright and clear.

Some of the critics, whenever such performances are given, find particular delight in exposing the reminiscent character of the productions of American composers, and so they quote a number of names, which always, of course, include Beethoven and Wagner, Schumann and Brahms. As the average number of people are not sufficiently interested or musically competent to know whether the truth has been told or not, they let it go at that. But supposing these compositions by Americans were nothing but pale reflections of the great ones? How could it be otherwise, when these very critics have been proclaiming for years and years and years that there is no other music worth studying or performing?

That is only another reason why we should proclaim our musical independence, in the sense that we have a mind of our own, and not foreverlastingly be looking to a dead past for our inspiration. And presently we shall come to expressing the one great thing we can be proud of, as our good friend James Gibbons Huneker said some time ago, you know, in the *Times*—namely, the dynamic power that this great democracy has developed and which, whatever our banalities, stupidities, unpreparedness, and all the scandals of our political, business and social life may be, when the great call comes we not only respond, but we sweep everything away before us.

You may remember that I referred to the difficulties young and aspiring artists

have when they read the criticism of their work in our leading morning papers, particularly when these differ greatly in character, and that I took up the case of Winifred Byrd, the talented young American pianist. Nearly all the critics reviewed her work in varying terms of praise and appreciation. However the critic of the *New York Sun* took an entirely different view.

I am in receipt of a communication from a prominent concert manager, who states that the eminent critic who penned the notice in the *Sun* attended the recital of Miss Byrd, entered in the middle of a selection, remained five minutes while standing in the rear of the hall talking to some person, and departed before the composition was ended.

Presuming that the writer of this communication is correct in his assertion that the particular person he referred to wrote the particular notice in the *Sun*, it would be, to me, only one more instance to confirm what I have stated long ago that the duties of the musical critic of a daily paper in New York are such as to almost preclude, except in exceptional instances, anything like careful and conscientious work. The injustice is often not so much to the performer as it is to the critic, who is called upon during the season to "cover," as it is called, maybe three or four recitals, operatic and symphonic performances, in a day. Even with capable assistance he cannot do them all justice. In the case of a recital such as that of Miss Byrd, he is very apt to consider the matter not of vital importance and so rushes in, gets an impression, and lets it go at that.

This gives me the opportunity, also, of referring to the wholly inadequate remuneration given our musical critics. They are not, as far as pay goes, on a level with the sporting editor. And yet they are expected to be men of education, of experience and thorough musical training. Incidentally, of course, they are also expected to write what's called "good stuff."

What is the remedy?

The remedy, in my judgment, is that the musical managers, professionals, should greatly increase their advertising patronage of the daily press and thus give the proprietors and managers of those papers a reason why they can afford to spend more money on their musical departments. A newspaper is, after all, a business proposition, which does not, of course, imply that it should be governed by pure commercialism. But if the business managers and editors of such publications notice that the musical world gives them very little advertising, their natural conclusion is that the people in the musical world do not consider their readers particularly interested in music, and, if that be so, why devote much space to music? It is a logical and irresistible conclusion.

* * *

Ignace J. Paderewski, who by many is considered to-day the virtual ruler of Poland, is not having his path strewn with roses, by any means. Not only has he to fight external enemies of his newly formed kingdom, but he has much opposition from within. This opposition comes from the radical Socialist element, which is gaining more influence all over Central Europe daily.

Paderewski, you know, is a great Royalist and an enthusiastic Catholic. Very recently he undertook to make a speech at a political meeting in Warsaw. In this assemblage the radical Socialist element predominated. The atmosphere of the audience was one of passionate excitement. During Paderewski's address there were frequent interruptions, loud protests, on the ground that his policies were reactionary and not on the line of social or industrial progress. At one time a gigantic Socialist stood up and shouted to Paderewski:

"Don't forget that this is not one of your concerts. If you played the piano we would all have to be quiet. Here, however, in this assemblage we have just as much right to speak out our opinions as you have. And don't forget it."

So, as I said, our distinguished virtuoso is not having things all his own way, by any means. However, he may console himself that those who dare stand up and express views in conflict with the majority, must not expect that majority to rise up and call them blessed.

* * *

The experiment of establishing a Spanish theater in New York, for the giving of Spanish opera and dances, let us all hope may prove to be successful. The artistic direction, and, indeed, much of the inception of the enterprise, is said to be due to our good friend Andreas de Seguro, for some time a member of the Metropolitan Opera Company and an artist of the highest distinction. Voice he never had much, but what little he has

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 170



Titta Ruffo, the Aristocrat of Baritones,
as Viafora Saw Him Passing Through
New York on His Way to South
America the Other Day

he uses with consummate tact. His impersonations, however, rank with those of Scotti. They are always characteristic, unique, and stand out with cameo-like distinctness. Some people do not like De Seguro and say that nothing that he touches is likely to succeed. I do not agree with them. I think if De Seguro has a really good chance and fair opportunity to show what he can do, he will make good.

Furthermore, it is of serious importance, from many points of view, that we should become better acquainted with the art, music and literature of Spain. Disagree as people may with regard to the advisability of our mixing with European affairs and problems, there can be no question that our great industrial and economic future lies in South America, with the great so-called Republics there. And for this reason alone we should cultivate an acquaintance with all the wealth that Spain has to give us, and which wealth is very little known to-day. And yet there is so much that is fine in Spanish music, Spanish art, Spanish architecture, and above all, Spanish literature, that we should give our enthusiastic support to those who are striving to bring to our knowledge what this great civilization of the past, and to some extent of the present, has to offer.

What boy has not read, in his own language, Cervantes's "Don Quixote" and laughed over the antics of *Sancho Panza*? And who is it, who has visited the cathedrals and the monuments of Spain, who has not come away more impressed than by anything he has seen in other lands?

And there are those wonderful people, the Basques, and their characteristic folk songs and dances, on the borderland between France and Spain.

And there is the wonderful Moorish element, which curiously enough has shown itself in its influence on Spanish architecture but so far as music is concerned more in Mexican songs and dances than in those of modern Spain.

And is it not a Spaniard, Vicente Blasco Ibañez, who has given us what I consider the greatest novel of the war in his "Four Horsemen of the Apocalypse"? And to those who are interested let me add that in another of his works, "The Dead Command," he has shown us, through his marvelous description of life on the island of Majorca, how much we are all of us influenced in our everyday acts

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

by the dead, and how hard it is for us to break away from tradition and its influence. In other words, we do things not of our own volition but because our great, great grandfathers and great, great grandmothers did them. And that is one of the reasons why we do not like reformers and the moment anyone comes along to propose something new and better, we start to think as to what is the most efficient way by which that person may be removed from off the face of the earth.

How many know that much of the French drama and many of the best comedies are based upon Spanish originals, and that when English writers of plays and comedies borrow and translate from the French, they virtually borrow and translate from the Spanish?

At the present time the Theater Guild is performing a translation of a play by Benavente called "The Bonds of Interest," at the Garrick Theater. It suffers somewhat from the lack of certain of the performers to bring out the charm and beauty, the sarcasm and poetry of the dialogue, which leads me to say that whether it is the influence of the movies or not, the diction of our actors and actresses is not improving. Indeed, it is not as good as it was in the olden days of the blood and thunder dramas. David Belasco, notable playwright and manager, who looms up large and stands supreme in his particular field at this time, recently said:

"The plays are getting better, but the performances are getting worse."

Is it again the influence of the movies, where we have not the spoken word but it is all action, action, action? Are we not perhaps running to the other extreme in our national desire to have things moving, and moving quickly, and so we have lost our appreciation of the spoken word?

Among the influences which will no doubt be directed in depreciation of the effort to create a Spanish theater and bring us to a better appreciation of the riches that Spain has for us, will no doubt be the German influences and those critics who, as I have already said, are so pro-German that they cannot tolerate anything having any value which comes from France, or Italy, or Spain, and certainly not from England. And as for anything of value coming out of the United States, why it excites their ridicule when it does not arouse their animosity. All of which, of course, has nothing to do with our appreciation of the great German masters, some of whom, by the bye, were not Germans, you know, just as many of the so-called German conductors are not Germans, but Czechs and Hungarians, etc.

What should be our attitude? say you. Why, that we should acknowledge the works of the great German masters and maintain our reverence for them. But that does not mean that we should continue to permit Hun domination in our musical and artistic life, which domination has aimed to the exclusion of everything else. It is only in the matter of fashions that France, even, has been permitted a word, though through the war we are becoming better acquainted with French musicians, French music and French art.

So let us hope that this new venture up at the old Park Theater may meet with at least sufficient support to induce its sponsors to continue it, never mind the opposition it may meet with or the indifference, for the time being, which may be shown by Americans who have not yet learned to appreciate its value. However I hear that the audiences, mostly of Americans, are growing nightly.

By the bye, in view of the growing importance of our relations with the Spanish-American countries, why does not de Segurrola get a committee of wealthy Spanish business men in New York to back him?

The French have organized such a committee to make propaganda for French music and musicians.

They regard it as a paying business investment.

The opera season being over, it was of course proper for the press to review it, and on the whole it has done so fairly, with due appreciation of what Manager Gatti-Casazza has accomplished. There seems general recognition of the fact that our American singers had a better show this season than they have ever had before, though reservation is made, in the case of some, that they did not have sufficient opportunity. Let me re-

mind some of the critics that that seems easier than it really is, for the reason that in many contracts with the singers it is specifically stated that they are entitled to certain rôles, so that the matter of transferring such rôles to others is not a matter as simple as the uninitiated might assume.

In mentioning the lists of the American singers who have particularly distinguished themselves during the season, I find several of the articles omitted the name of Florence Easton, who unquestionably not only covered herself with glory but saved the day on more than one occasion, particularly when she took the rôle of *Fiora* in "L'Amore dei Tre Re" at a few hours' notice. Claudia Muzio, at the last moment, was unable to appear. Mme. Easton with less than a day at her disposal went to work, mastered the rôle in a few hours, being helped by Didur, who has the rôle of the blind old king.

Three Americans, Rosa Ponselle, Margaret Romaine and Charles Hackett, the new members of the company, all sang leading rôles and were subjected to comparison with the leading singers from abroad, and it is no exaggeration to say that they won distinct success.

Now then, when we call to mind that in the company, singing important and leading rôles, were Geraldine Farrar, Louise Homer, Clarence Whitehill, Mabel Garrison, Sophie Braslau, Paul Althouse, Thomas Chalmers and Henri Scott, we must come to the conclusion that the Americans are showing up well, now they are being given a better chance than they used to have in former years.

With regard to the works by American composers, without going into matters of detail, they certainly showed sufficient merit to warrant their production, and with further encouragement the day is not far distant when we shall make good in that direction also.

By the bye, John Powell, the noted pianist and composer, is at work on a new opera, founded on the biblical story of Judith and Holofernes. George Harris, a good singer who has shown great ability in translating Russian songs, is preparing the libretto. This work will be looked forward to with unusual interest.

Some day, however, our young American composers will find in the dynamic force of this new country and this greatest of all democracies, a sufficiently dramatic as well as romantic story to arouse their musical sympathies and power of invention, and so they will cease to seek for motives in the dead past of European nations or in the dead past of Indians and negroes.

Meanwhile, let me not forget that Reginald de Koven is at work on his new opera, founded on the story of Rip Van Winkle, with Percy McKaye, the distinguished young poet, as his librettist.

When Cleofonte Campanini was here and stories were rife that his company would go to pieces, I told you that it was more likely that he would have a stronger and better company than ever before, never mind what the defections might be. Campanini has authoritatively announced that Galli-Curci will not leave him but be with him in New York and Chicago. Mary Garden will be with him too, so he says, and Rosa Raisa, who could not appear owing to illness, has now recovered her health and will be with him. So will Yvone Gall, Tamaki Miura and Florence Macbeth. I notice that in speaking of the male members of the company, Campanini mentions Dolci, Baklanoff and Fontaine, and particularly refers to Tito Schippa, a young lyric tenor who is said to have made a sensation in Monte Carlo and elsewhere. Campanini, however, is silent with regard to Muratore, except to refer to him as a "Rebus." Evidently Campanini is in doubt as to what Muratore is going to do, so he speaks of the situation with Muratore as reminding him of "a Russian salad."

While Polacco will not be with Campanini again, so it seems, another conductor, Gino Marinuzzi, has been engaged. They say that while he is a very young man, being only just over thirty, he almost equals Toscanini in renown. Well, we shall see what we shall see, and hear what we shall hear.

It is reported that Polacco will go with Hammerstein and so direct the first production of Henri Fevrier's "Aphrodite," founded on the novel by Pierre Louys, which has just been brought over by Morris Gest, who is working with Hammerstein. I think we may be assured that Hammerstein, if his health holds out, will be in the field again next year, more aggressive than ever.

The competition for a prize of \$2,000, offered by the New York American for the best national anthem, for which the

final judges were Stransky, McCormack, John L. Golden, Irving Berlin and John Philip Sousa, has been settled by the award of the chief prize to Herman T. Koerner, a Buffalo man. The judges picked out fifteen from the 20,000 compositions submitted. Then these fifteen were submitted to the general public, through the Hearst papers. The result was Mr. Koerner won the first prize, while the second, of \$1,000, went to Giuseppe Pinsuti, of New York City, the words by Perley A. Child, of Brooklyn. Charles Wakefield Cadman won the third prize of \$500 with "Peace Rests Upon the Hills of God," while the fourth prize of \$300, "All Hail, America," was won by Henry F. Gilbert, of Cambridge, Mass. The fifth, of \$200, entitled "Hymn of Liberty," was won by Shafter Howard, of San Francisco. One of the ten other prizes was won by Fay Foster, a well known composer.

Now with regard to the prize winner's composition, whatever its merits may be, it will have no chance, as I have insisted again and again, if it is merely occasionally performed by some orchestra, with chorus, or occasionally given in some theater. Before it can take national hold it must be adopted in the public schools, and particularly in the high schools. To that end, the composition should be submitted to Philander P. Claxton, the Commissioner of Education, in Washington, who, as you know, is very much in sympathy with the general movement to improve and enlarge the music in the public school system. If Claxton thinks well of it, he can do much.

The musician had just come out of the diner on the Southern railroad, which had reminded him of the road to Dublin, which is "rocky." He was not in a good humor, though he congratulated himself that he had a good cigar in his mouth, which he had brought with him. And he was not in a good humor because he had just paid something like \$2 for an impossible meal. He had tried a cut of cold roast beef, which was hoary with age and black in spots, then, on the suggestion of the dining car conductor, had replaced it with a steak, which, being nearly raw and "high" in flavor, he had also rejected, consoling himself finally with a few bites of a somewhat soggy apple pie, a gulp or two at some weak coffee, and had let it go at that.

So he arrived in the smoking compartment of the parlor car and found facing him a proclamation just issued—a proclamation headed:

"U. S. Railroad Administration Criticism and Commendation Are Invited from the Public."

Address Walter D. Hines, Director General of Railroads, Washington, D. C."

As the musician read this he sighed audibly, blew out a column of smoke and exclaimed:

"Sorry, dear Mr. Hines, that I cannot oblige you either with criticism or commendation of your service, whether on the road or on the dining car, as my knowledge of profanity only covers five languages."

"Amen!" says

Your
MEPHISTO.

Soldiers Join in Sunrise Service Atop California Mountain



Group at Top of Mount Rubidoux, Riverside, Cal., Easter Morning: Marcella Craft, Center; Alexander Stewart, Director of Chorus, at Her Left; Soldiers from the Aviation School, March Field.

RIVERSIDE, CAL., April 21.—Ten thousand persons on a mountain top, a blazing cross, a peal of well-tuned bells playing to usher in Easter morning, and a soloist whose clear ringing tones were heard for miles over the shadowy stillness—that was my Easter morning.

Marcella Craft was the soloist at the Easter sunrise service at Mount Rubidoux, Riverside, to which 15,000 persons wended their way, some of them spending the night on the mountain to secure advantageous positions.

Frank Miller, of the celebrated Glenwood Mission Inn, had sent up the chimes of the hotel, which played hymns for several hours before the service. Alexander Stewart of the War Camp Community service, conducted the chorus of

250 Riverside voices and a trombone quartet introduced the choral services with hymn tunes.

The principal musical numbers were "Hear Ye, Israel" (Marcella Craft); "Lovely Appear" and "Unfold Ye Portals," Gounod (Miss Craft and chorus); "I Will Extol Thee, O Lord" (Miss Craft), and a chorus arrangement of Bond's "Perfect Day," with new words by J. P. McEvoy.

One of the most interesting features of the service was the accuracy and carrying power of the chorus, under Mr. Stewart, but most astonishing was the clarity with which Miss Craft's beautiful tones and words carried at a distance, her voice being heard through the morning stillness at a point six miles away.

W. F. G.

Francis Rogers Assists at Concert in American Institute of Music

Francis Rogers, baritone, accompanied by Bruno Huhn, was the assisting artist at the concert in the American Institute of Music on April 26, when H. Rawlins Baker presented Elloda Kemmerer, Charlotte Davis, Anastasia Nugent and Dorothy Wilder in an attractive program. Three groups by Miss Davis included works of Chopin, Liszt, Poldini and MacDowell. Messenger, Fauré and Chopin were the composers presented by Miss Kemmerer; Miss Nugent gave a Liszt Impromptu, and Miss Wilder gave Chopin works. Mr. Rogers was greeted with acclaim in Handel's "Si tra I Ceppi,"

"Lungi dal Caro Bene"; Carissimi's "Vittoria," "L'Amour de moi" and "Pastorale" from the old French, Widor's "Contemplation," Saint-Saëns's "Desir d'Amour," and a final group devoted to Dr. Arne, Haton, Lemont, Huhn, McGill and Densmore. Mr. Huhn proved an admirable accompanist.

5000 in Dallas Hear Galli-Curci

DALLAS, TEX., April 24.—An audience of nearly 5000 persons greeted Mme. Galli-Curci at the Fair Park Coliseum on April 21. The numbers selected for her program showed her voice to its best advantage. She did her best work in three operatic arias.

C. E. B.

CANADA OBSERVES A "WEEK OF MUSIC"

Events Are Held All Over the Dominion—Fine Programs for the Holy Days

TORONTO, April 21.—This is Music Week in Canada from coast to coast. Choirs are holding musicales, music dealers are giving recitals, and in some centers the schools are featuring musical programs.

Holy week brought many excellent offerings by the choirs of this city's churches. One of the features was the presentation of the cantata, "The Solitudes of Passion," by the choir of St. James Cathedral. This composition, by Dr. Albert Ham, the choirmaster, was presented two years ago when it made a big impression. This is the second time it has been repeated by the choir. Frank Oldfield was the baritone soloist and Gladstone Brown the tenor soloist. On Good Friday the choir sang Stainer's "Crucifixion."

The combined choirs of Victoria Presbyterian Church and Dale Presbyterian Church gave an excellent performance of the cantata, "The King of Glory," by Frederick Peace, on Good Friday. J. Andrews Higgins, director of the Dale Choir, was assisted in the presentation of this work by a quartet consisting of Albert David, leader of Victoria Choir; Mabel Manley Pickard, soprano; Emily Taylor, contralto, and Henry Milne, baritone. Elsie Ferguson at the organ and Mildred Field at the piano proved able accompanists.

On the same day the choir of Parkdale Methodist Church sang "The Redemption" by Gounod. The soloists were Gladstone Brown, Thomas E. Fielder, Mrs. Lee Woodland and Pearl Brock. E. R. Bowles is organist and choir director.

The Trinity Methodist Church choir gave "Olivet to Calvary" with Arthur Blight as director. The soloists were Irene Symons, soprano; Mrs. George H. Scott, contralto; J. Riley Hallman, tenor; William Ruttan, tenor, and Arthur Blight, baritone. Eva Goodman was the organist.

Under the direction of Peter C. Kennedy, organist and director, the choir of the Bloor Street Presbyterian Church presented "The Crucifixion," the solo parts being taken by Mrs. Louise Rickard, Ernest Hazeldine, Douglas Stanbury and Frank Oldfield.

The program for the afternoon musicale of the Women's Art Association on April 16 was arranged by Mrs. J. W. F. Harrison. The vocal numbers were of a sacred character. The artists were Mignon Telgmann, violinist; Mme. Bessie Bousall Barron and Mme. Eileen Millett Loro, vocalists, and Grace Clough of Kingston, who played several piano numbers. Kathleen Reid played a violin obbligato to Mme. Barron's solo.

A piano recital was recently given at the Canadian Academy of Music by Evelyn Walker, Vera Gilmore and Edith Smith, pupils of W. F. Pickard, assisted by Dorothy Douglas, soprano, and Harry Bundy, tenor.

An excellent program was provided at a musicale at the Sherbourne House Club by the United Women Voters. Pearl Burford delighted the audience with two piano solos, and Miss Lindsay and Gladys Martin sang several numbers.

Frances Wood, violinist, student of Frank Blachford's studio, gave an interesting recital at the Conservatory Music Hall. Helen Cameron contributed several piano numbers. Another feature was the playing of the F Major Trio of Gade, in which Miss Wood was ably supported by Miss Cameron, piano, and Leo Smith, 'cello.

Gerald Moore, Reginald Stewart and Madge Williamson, pupils of Señor Guerrero, were heard in an interesting program in the hall of the Hambourg Conservatory on April 12.

J. T. B. Redfearne, tenor, has been appointed leader and soloist of the Danforth Avenue Methodist Church choir. He was formerly leader of the Woodgreen Methodist Church choir.

Frank Bessenger, tenor, who has won success in his recent tour of Western Canada, has returned to Toronto and is singing at the Regent for two weeks.

The will of the late Edward Emile Farringer, musician, who died recently, has been probated. He left \$10,888.

Dr. Ernest MacMillan, the Toronto organist, who was a prisoner in Germany and who recently returned to Canada, is on a tour of Western Canada.

Return of Ugo Ara Restores Flonzaleys to Pre-War Basis



The Flonzaley Quartet, as It Will Be Heard Here Next Season. From Left to Right, Ugo Ara, Viola, Who Returns to His Post; Adolfo Betti, First Violin; Iwan d'Archambeau, 'Cellist, and Alfred Pochon, Second Violin

That the much-discussed *status quo ante bellum* has recently been adopted by the Flonzaley Quartet is a piece of news which cannot fail to interest the many friends and admirers of this celebrated quartet.

Ugo Ara, who for a year served in the Italian army, has now received his definite discharge from his government, while almost simultaneously Louis Bailly, who had taken the place of Mr. Ara as viola player in the quartet, sets sail for France.

A memorial to the late Dr. Torrington, to commemorate his work in laying the foundation for the present development of music in Toronto, is suggested. The alumni of the Toronto College of Music have the matter under consideration. A scholarship at the University of Toronto has been suggested as a fitting memorial.

A deputation of bandmasters recently waited on the City Controllers and asked that an appropriation be inserted in the budget to continue the park band concerts. The matter has been referred to the Parks Committee.

The Bramshott Canadian Male Voice Choir, under the direction of Sergt. J. Adamson, well known in Toronto as choirmaster and organist, is winning considerable success in England. Since last fall this choir, which is made up of Canadian soldiers, has given concerts in London and other centers, their offerings including such compositions as Gounod's "By Babylon's Wave," Edward German's "O Peaceful Night" and the dramatic part-song, "The Martyrs of the Arena," by DeRille. The local public is familiar with Sergt. Adamson's sacred compositions. He has also written a number of songs, two of which, "Tintagel" and "The Wayfarer," were given at the All-British concerts in London by the English mezzo-soprano, Olga Haley.

W. J. B.

Musical Lecturer Turns Sculptor to Aid Loan Drive

Ibbie Raymond, lecturer on musical subjects, is lending her aid to the Victory Liberty Loan drive through an interesting bas-relief in which she reveals her gifts as a sculptor. The work is on exhibition in the rooms of the Fifth Avenue Sales Company, New York.

La Sourdine Ensemble, a trio composed of three leading Philharmonic members, Leo Schulz, 'cellist; Alfred Kastner, harpist, and Anton Fayer, flautist, was engaged to appear at a big Red Cross concert for the benefit of the Women's Motor Corps, held at Perth Amboy, N. J., on May 1. The trio was assisted by a soprano and Mario Laurenti, the Metropolitan baritone.

The re-establishment of the quartet's original personnel made the matter of their reunion an occasion for some unusual demonstration. The four worthy artists hid themselves to a *ristorante Italiano*, where in good fellowship they pledged themselves anew to carry on the work they began fifteen years ago. For the season of 1909-1920 the Flonzaley Quartet will make a coast-to-coast tour, arriving in California in April. They are under the management of Loudon Charlton.

SINGING CURED SHELL-SHOCK

Paula Ayers, Former Concert Singer, Aids Nerve-Wrecked by Her Art

Paula Lind Ayers, formerly a concert singer in New York City, entertaining for the Y. M. C. A. in France, has been singing daily for weeks past in base hospitals for the special purpose of bringing the shell-shocked among the patients back to normal condition.

Her service as song shell-shock physician began on the day when, while singing at a hospital, she ventured into a noisy ward of these nerve-victims of the war and sang.

The members of the hospital staff wondered. The commanding officer requested Miss Ayers to visit the hospital daily, and she was asked to go to others in the region. Psychiatrists of the university lecture halls call Miss Ayers' treatment "musico-therapy." But this Y. M. C. A. entertainer just discovered her gift by accident.

Creator Forces Give Sherman, Tex., Its First Taste of Opera

SHERMAN, TEX., April 14.—Sherman had its first taste of grand opera recently when the Creator Opera Company produced "Aida" here. Louise Darclee took the title rôle, Henriette Wakefield was the *Amneris*, Walter Wheatley appeared as *Rhadames*, Greek Evans was the *Amonasro* and Alfredo Valenti the *Ramfis*, and the minor parts were well filled. Giuseppe Creatoro conducted. The performance was thoroughly enjoyed by a large audience.

Henri Scott Sings in Philadelphia for Victory Loan

Henri Scott, the American baritone of the Metropolitan Opera Company, was one of the featured soloists at the Philadelphia Orchestra Victory Liberty Loan booth in Philadelphia on the afternoon of April 26. Mr. Scott sang stirringly Elizabeth Clayton Bacon's "We'll Bring Our Heroes Home" and John Alden Carpenter's "Khaki Sammy."

PLEDGE SUPPORT TO ST. LOUIS SYMPHONY

Business Men and Organizations Take Blocks of Seats Not Subscribed For

ST. LOUIS, Mo., April 21.—For the first time since the organization of the St. Louis Symphony Society, other persons than the subscribers desiring to hear the concerts will be forced to secure their seats from some subscriber who is not going to use them during the 1919-20 season. This very unusual situation has been brought about by the unqualified support of the various civic and business organizations of the city. At a meeting held at the St. Louis Club last Wednesday pledges for blocks of seats amounting to 20,000 were given. Thus all unsold seats for the season which will not be taken by the regular subscribers have been brought up. At the invitation of Mayor Henry W. Kiel, representatives of various organizations attended a dinner at the St. Louis Club, where they enthusiastically entered into the plan to "sell the orchestra to St. Louis."

The management of the orchestra had already decided to expand on a favorable basis like those of the other big orchestras of the country, and this meant an additional expenditure of at least \$20,000. By the action taken by the business organizations at this dinner, the orchestra is assured of a sold-out house for every performance, and this alone will serve to advertise the orchestra in an unparalleled way.

The pledges were made by the various organizations as follows:

Rotary Club, through R. L. Morton, 110 seats; Advertising Club of St. Louis, through John Ring, Jr., 110; St. Louis Electrical Board of Trade, through E. H. Waddington, 110; Associated Retailers of St. Louis, through Melville L. Wilkinson, 110; Music Merchants of St. Louis, 100; City Club, 75; Junior Chamber of Commerce, 25; St. Louis Retail Druggists' Association, 10; St. Louis Retail Credit Men's Association and Credit Bureau, 10; Life Underwriters' Association, 50; Fire Underwriters of St. Louis, through George D. Markham, 30; Mayor Henry W. Kiel, 15; Melville L. Wilkinson, 10; F. E. A. Curley, St. Louis Art League, 25; North St. Louis Business Men's Association, through J. H. Sommerich, 10; West End Business Men's Association, 5; Kiwanis Club, through D. A. Frank, 25; Chamber of Commerce, 100; J. E. Smith, 10. The rest of the pledges were given by the executive committee of the St. Louis Symphony Society.

HERBERT W. COST.

GARRISON STIRS LOS ANGELES

Coloratura's Two Recitals Are the Feature of the Week

LOS ANGELES, CAL., April 18.—Mabel Garrison furnished the principal musical attraction of the week here with her two recital programs at Trinity Auditorium in the Philharmonic course. This was Miss Garrison's first appearance here and the public was not prepared to hear so brilliant a coloratura soprano; consequently the attendance was not up to the highest Philharmonic mark.

Her program was more than usually pleasing in its departure from the beaten paths; at the same time Miss Garrison was more interesting in the "war-horse" numbers of florid sopranos than in the purely recital numbers. Lovers of the rousades of the prima donna of other days highly enjoyed Miss Garrison's delightful facility and pleasing stage presence.

Ellen Beach Yaw was the recipient this week of a loving-cup from the directors of the Lark Ellen Newsboys' Home, which was named after her. Miss Yaw has raised by her recitals during the war much of the funds necessary to keep the home running.

Grace Wood Jess recently gave a delightful program of folk-songs before the Santa Monica Woman's Club which called out many compliments.

W. F. G.

At several of his recent appearances, including a concert at the First Church of Newton, Mass., and one at the First Unitarian Church, Boston, Ben Redden, the Boston tenor, has been singing Vanderpool's "Values" in his group of songs. Mr. Redden has had conspicuous success with this song.

Music Teachers Are Accused of "Apathy Toward Progress"

Officer of New York Singing Teachers' Association Urges Organization—Hints That Musical Pedagogues Avoid Discussion Through Fear of Exposing Their Ignorance

THAT a consciousness of wider possibilities and broader horizons is becoming current in the teaching profession is pleasantly manifested by the publication and dissemination by the New York Singing Teachers' Association of a little brochure, by Clara Kalisher, a member of the executive board. Under the arresting title of "The Apathy of Teachers of Music to Progress," Miss Kalisher says:

"The apathy of a majority of the teachers of music to progress has presented itself to me several times in the hurry of a busy season, but at the 1918 convention of the New York State Music Teachers' Association, it came so frequently that I feel forced to voice it. At that convention a most elaborately prepared program was given, lasting three days, which should have appealed to every teacher in the State really interested in his work. How many teachers responded? And of the thousands of teachers in the State, to say nothing of those in this city (where the expense of transportation in these war times was not a consideration) only two or three hundred at most came to any meeting or concert. The membership dues are not high, and can be met by almost any teacher. How many teachers in the State are members of the association? Why this lack of interest?"

"The New York Association of Teachers of Singing, which should have a large and enthusiastic membership, has tried in vain to interest the singing profession in its excellent work. The Association of Organists has been more successful, but

does it include as many of the members of the teaching profession as it should? A few earnest workers there are in each one of the branches of the profession who take an active interest in any of these associations and who enjoy the programs, discussions and benefits provided by them.

Lack of Time No Excuse

"What is the cause for this situation? Lack of time, the excuse most frequently given, is not sufficient, nor is it borne out in fact, for some of the busiest members of the profession come to an occasional meeting during the winter months, after a day that has been full of work from the early morning hours. Can it be that many are not fitted for the profession they have chosen, and fear to expose their lack of knowledge, of technique, or teaching ability?"

"Many enter this profession, as we all know, not because they have any special love for the work, but as a matter of expediency, an easy way to earn a living without the expenditure of much capital. They are not sufficiently prepared, in some cases have had little or no musical education worthy the name, and are certainly without teaching knowledge. 'A teacher is born' is frequently said, and not without reason; for many with plenty of experience in playing some instrument fairly well or singing even extremely well, cannot impart their knowledge or accomplishment to others. Parents of musical aspirants, themselves often ignorant of the first principles of music or teaching, place children with such teachers. The results are lamentable, and the entire profession suffers in consequence.

"Now if every teacher would affiliate with some good musical organization, where standards are being set, new ideas discussed and old ones approved as well

as improved; if he would put his best thought and effort into the success of that organization, think what it would mean for the general improvement of the entire profession.

Benefits of Organization

"Why have organizations of this kind at all? Of what benefit are they? Are they of any? Personally I think they are. First, they enable the members of the profession to meet and become acquainted, as do the other professions, to the great advantage of all concerned; secondly, they permit an exchange of idea and a discussion of the same, bringing about a tolerance of other opinions and modes of procedure, which eventually leads to a similarity of ideals, even if the methods of reaching them be different; thirdly, the lectures and performances given by those who through accomplishment have earned the right to be called authorities are instrumental in setting new and higher standards. The discussions and exchange of opinion on some vexed question need not be acrid or even unpleasant, but a means of clearing up some hitherto 'dark spot' in the experience of one or more teachers. Were we all more tolerant in this manner, sooner or later would arise a profession broader, larger and finer in very sense of the word—with incompetents forced out through lack of support.

"So, teachers, one and all, who are vitally interested in this profession, wake up to the needs of the times—come out of your studios to take a more active part in the general good of our profession, if anything but personal results is to be attained. Self-interest and the personal element there must be, of course, but are they not compatible with work for the greater good of the larger number?"

"In these times of deeply stirred emotions, enormous pressure, large visions and high ideals, each human soul should be moved to its depths with the desire to express its very best. It is a period of renaissance which should and must affect all of us. If our profession is not coming into the light with all the other large movements now in progress, what will be the result? From all sides comes the cry for music—to stir, to amuse, to soothe and comfort. This is our hour—heed and act!"

PITTSBURGH ACCLAIMS BAUER

Musicians' Club Hears Pianist in Notable Recital

PITTSBURGH, PA., April 21.—The Musicians' Club presented Harold Bauer last Thursday evening in what was by all odds the best piano recital Pittsburgh has had this season. Mr. Bauer played an unusual program, which comprised the MacDowell "Keltic" Sonata, numbers by Rameau, Scarlatti, Couperin, et al., the Chopin Fantasia in F Minor and Moussorgsky's "Pictures at an Exhibition."

The concert was an invitation affair for Musicians' Club members and their friends. The Twentieth Century Club auditorium was filled to overflowing for it. If the Musicians' Club had done nothing else, its presentation of Harold Bauer would still have justified its existence. H. B. G.

The High School Orchestra of Lancaster, Pa., consisting of forty performers and instrumental music pupils of the graded schools, gave a program at the concert given April 11, under the direction of Raymond Myers, musical instructor in the Lancaster schools. Preceding the concert, Paul Beck, of Harrisburg, State Director of Music, addressed the students and congratulated them on the excellent music course offered in the public schools of Lancaster.

MME. SAMAROFF AND KINDLER CHARM

Sonata Recital, Aeolian Hall, Evening, April 24. Olga Samaroff, Pianist; Hans Kindler, 'Cellist. The Program:

Sonata for Piano and 'Cello in E Minor, Op. 38, Brahms; Suite in C Major for 'Cello Alone, Bach; Sonata for Piano and 'Cello in C Minor, Op. 32, Saint-Saëns.

While New York has heard Olga Samaroff and Hans Kindler, the Philadelphia musicians, before, both as soloists and with orchestra, it had not the pleasure of listening to their ensemble work in sonata until Thursday evening last. To this fact may be attributed the comparatively small size of the audience attracted by the combination. For those who heard these artists on Thursday night will unquestionably wish to hear them together again, as the warmth and prolongation of the applause plainly showed.

Mme. Samaroff, so often acclaimed as piano soloist, showed herself an ideal sonata player. She contributed to the ensemble her well-known crispness and delicacy of tone, as well as her excellent musical understanding, finely schooled power and admirable taste. Both musicians played the first number a little over-calmly, however; the contemplative gentleness of its character tended in Mr. Kindler's case particularly to a performance somewhat expressionless.

Mr. Kindler is a young musician with a great future before him. "A poet asleep," some one named him that evening, and the description is a good one. His tone was less smooth than we have heard it, though in the Bach Suite, which he played with finished skill, it recovered something of its best characteristics, and in the Saint-Saëns number, a luscious *pianissimo*, occasionally whispered exquisitely. He had also ample opportunity to display his remarkable technical equipment in the Bach Suite, where his double-stopping was notably excellent.

The Saint-Saëns Sonata was done full justice by both artists in their poetical interpretation of its gracefully contrived melodious charm. C. P.

Sue Harvard Appears in New London and Newark

Sue Harvard, the soprano, who gave a successful recital in Aeolian Hall on Tuesday evening of last week, followed it immediately with a concert engagement in New London, Conn., on Wednesday evening, when she appeared in joint recital with Alwyn Schroeder, the distinguished 'cellist, of Boston. The recital was given for the Vocational School and was attended by a very large audience. Miss Harvard substituted at a few hours' notice for Florence Hinkle at the Orpheus Club in Newark, a week ago Thursday evening, and gave an excellent account of herself on that occasion.

CINCINNATI, OHIO.—A piano recital of Hazel Edwards, pupil of Frederic Shailer Evans, was given at the Cincinnati Conservatory of Music on April 16. Miss Edwards played the Beethoven Sonata, Op. 31, a group of four Chopin numbers, the Rubinstein Barcarolle and the Mazurka Brillante of Liszt. Assisting on the program was Margaret Powell, soprano, pupil of Thomas James Kelly.

COMMON SENSE

It is generally admitted that music is a language and should be taught in the same manner as the foreign languages.

French is accepted from the beginning as high school work, but the student is required to study the vocabulary and grammar of this language, as well as to practise its use through reading, writing and conversation. Music, if taught in like manner, that is, the theory coordinately and correlatively with the technique and to a like extent as is required in other languages, is entitled to similar recognition.

Ability to recite a few poems in French, even with correct diction, and expression gained through practise but with no knowledge of the grammar of the language, is not accredited. Neither is the ability to play a few musical compositions correctly, but acquired solely through "practice," entitled to high school credit.

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THE FOREIGN DOMINATION IN MUSIC AND ART

HOW many people have any idea of the tremendous interest, in a business and financial way, that there is in maintaining the idea that the United States must look for its art and its music to Europe, and also that it is impossible to get a proper musical or artistic education in this country, and therefore it is imperative for the student to go to Europe to secure it? The issue is gradually assuming large importance, because of the prospect that peace will soon be signed and thereafter the general traffic between this country and Europe will be re-established.

To give some idea of the vast amounts involved, let me say that Seligman, the great picture expert of Paris, estimates that our new-rich picture buyers have invested over twenty millions of dollars in bogus Corots, pictures that Corot never painted, but some of which are unquestionably such wonderful copies of his works as to almost deceive experts.

Meanwhile, it is difficult for many of our own painters, even those of unquestioned merit, to get a living. Could any greater evidence of this be adduced than that the pictures of Blakelock, which were taken by a friend in exchange for board and for a long time stored in an attic, are to-day fetching from two thousand to twenty thousand dollars, while Blakelock himself is in a sanitarium, broken down through heart-break over the lack of recognition of his talent.

Competent experts have figured that before the war there were never less than ten or twelve thousand of our young people studying music in Berlin, Vienna, Paris, Milan, not to speak of a large number of those who were studying in the art schools. Now, figuring only a thousand dollars a piece for each of these students a year, and the great majority certainly spent more, including their living and tuition, and we have from ten to twelve million dollars being spent by these young people, annually, on the other side for tuition which they could have gotten just as well in this country.

And here be it remembered—and it cannot be said too often—that only those of exceptional talent and far advanced ever got the direct teaching of the great music teachers. The majority pay their money, it is true, but they get only what is called the "Vorbereiter", that is, some talented pupil who is paying for his lessons with the master by helping him out on the pupils that he thinks will never get beyond a certain point.

Next, figure the interest of the boarding-house keepers in these cities. Let us add to that the vast interests of the musical agencies in Europe, who manipulate engagements for foreign artists in this country and who, in the case of the young Italian artists, receive from 33 to 50 per cent, and even 60 per cent, of their salaries when they come here.

These are but a few instances to show that there are virtually millions of dollars interested in maintaining the foreign domination of music and art in this country, which is indirectly aided by the fact that, having no Ministry of Fine Arts as a part of the National Government, we do not offer some of the inducements which are undoubtedly offered in the leading capitals, outside of actual teaching.

What logically follows?

It logically follows that, purely as a matter of business, the interests concerned will not only continue to make propaganda and in the most insidious way to maintain the stranglehold they have virtually had upon our music and our art, but that they would attack in the most venomous and vicious manner, through such agencies as they can use and control, anyone who dared stand up and proclaim that the time had come for us to assert our musical, and also artistic independence, as in times past the time came when we asserted first our political, later commercial, industrial, and finally financial independence.

Among the agencies used by these people are certain journals, particularly some in the musical world, one of whose methods is a policy of vicious slander, supplemented by the circulation—anonymously, of course—of cowardly attacks on anyone, especially if that person had some national standing and influence, who would dare assert for a moment that it was not necessary to go to Berlin for a musical education, and, indeed, not safe to go there, and has not been for years.

And can the readers of this article imagine for a moment what would happen to the man who would dare get up and uncover some of the evils and temptations which beset our young people, especially our young American girls, when they were studying in the various European cities, where the moral code is absolutely different from our own, and where we know to-day in many of the foreign cities, particularly in Berlin, the attitude to this country has been one of ill-concealed animosity that found expression in the cruelties perpetrated upon the American soldiers taken prisoners in the war?

The day is coming, however, when all these sinister influences and those behind them will be exposed. And when they are, the country will be astounded at the revelation.

John C. Freund

President, the Musical Alliance of the U. S.

Congratulates the Alliance

I am pleased to enclose herewith my dues for the current year and beg to take this opportunity to congratulate the Alliance on the good work which, young as it is, has already been accomplished.

May I also make use of this occasion to exercise by prerogative as a member to bring before the Alliance, at least for discussion, a subject in which I am very much interested, viz: The matter of pensions for our American composers. The whole case has been most ably expounded in the columns of MUSICAL AMERICA by Robert W. Wilkes. Briefly, what he proposes is to raise a fund of some \$200,000, the income of which is to be awarded composers who show the ability to compose serious music in a creditable manner. Thus will they be relieved of the struggle for existence and able to devote the major portion of their time and energy toward serious composition. To my mind the plan offers the only solution of the question as to how this country can produce one or more great composers. To quote Mr. Freund: "We have the composers; what is needed is an opportunity for their development." Under the present conditions this is well-nigh impossible.

Mr. Wilkes in his article clearly proves that it is impossible to compose any quantity of serious music and earn a living at the same time. Now I can conceive no grander cause to which the Musical Alliance can consecrate itself than the giving to the world really great music by American composers. And as Mr. Wilkes's plan offers the only practical solution of the question, humble member as I am, I call upon the Alliance with all the force I can command to adopt the plan and do all it can toward its actual accomplishment. Failing to do so, it

would, it seems to me, be false to all the noble ideals and aims for which it was instituted and, above all, recreant to the great gospel of American musical advancement which its founder has so altruistically preached these many years. Let us at least discuss the advisability of making the plan one of the specific aims of the Alliance.

JAMES P. DUNN.

Jersey City, N. J., April 20, 1919.

Wish It Every Success

I take pleasure in handing you my subscription of \$1 for membership in the Musical Alliance, and wish it every success.

MARY G. ROONEY,

President of the Music Club.
Newport, R. I., April 9, 1919.

A Generous Endorsement

I am inclosing herewith check for \$1.00, the yearly dues to the Musical Alliance. It gives me great pleasure to be allied with your band of pioneers, struggling to gain for this country that recognition and respect which are its due in the sphere of music.

JULIAN POLLAK.

Manager,
All-American Symphony Orchestra.
New York, April 10, 1919.

From a Flonzaley Quartet Member

Enclosed please find check for renewal of my membership in the Musical Alliance. With best wishes for the full realization of the fine purposes of the organization,

ADOLFO BETTI.

New York, April 14, 1919.

Schubert Club of St. Paul Sends Eleven New Members

At a meeting this afternoon of the Associate Section of the Schubert Club a most interesting paper upon the Musical Alliance of the United States was read. It not only aroused many expressions of interest and sympathy, but resulted in the enclosed contribution. We, therefore, take great pleasure in sending you \$11 to take out memberships in the name of the Schubert Club of St. Paul. I know that several individual memberships will follow. Wishing Mr. Freund and the Alliance all success,

Mrs. L. C. JEFFERSON,

Treasurer of the Schubert Club.
St. Paul, Minn., April 9, 1919.

Alliance Doing Everything Possible

I am greatly pleased to renew my membership in the Musical Alliance, knowing it is doing everything possible to promote the cause of music.

GERTRUDE W. ROGERS.

Watertown, N. Y., April 14, 1919.

President, Holyoke (Mass.) Musical Club Joins

Please enter my name as a member of the Musical Alliance.

F. L. STORY,

President, Holyoke Music Club.
Holyoke, Mass., April 12, 1919.

Strongly Endorses the Alliance

Enclosed find P. O. money order for \$1 for annual dues of Claude Madden, 601 Chickering Hall, this city.

Mr. Madden is conductor of the Amphion Society (sixty-voice male chorus), the Ladies' Musical Club Chorus, as well

as one of the city's leading violinists. He strongly endorses the purpose and undertakings of the Alliance.

CARL PRESLEY.

Seattle, Wash., April 17, 1919.

Doing a Great Deal

May I take the liberty of saying that MUSICAL AMERICA, as the semi-official organ of the Musical Alliance, is doing a great deal in helping to realize what is hoped for by many serious musicians of modern ideas? Therefore, I am taking advantage of joining the Alliance, at the same time offering my apologies for not having joined it earlier.

EDWARD KILENYI.

New York, April 15, 1919.

Proud to Be a Member

Please find enclosed check for \$1, my subscription to the Musical Alliance. I am proud to be a member of it and am more than glad to see what a great success it has been. It was one of the finest of Mr. Freund's many good ideas and has already been of great service to many musicians. The war has taught us all one great lesson, and that is that we cannot live without music. With all good wishes, believe me, sincerely,

Mrs. GERTRUDE L. EYLES.

West Philadelphia, Pa., April 9, 1919.

The Great Work of the Alliance

Everyone who loves "America, the Torch of the World," and who desires the fuller development of her musical life should join in the great work of the Musical Alliance.

GEORGE B. NEVIN.

Easton, Pa., April 14, 1919.

TILLY KOENEN

IN AMERICA, SEASON 1919-1920

GREAT DUTCH CONTRALTO

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HOW MUSICIANS VIEW AMENDMENT FOR PROHIBITION

[Continued from page 1]

Yale University, a great economic authority, is quoted as saying that he is willing to stake his reputation on the assertion that the elimination of alcohol will add a minimum of ten per cent and a possible thirty per cent to the annual income of the United States. If such should be the result, to say nothing of the unquestioned advantage to the social life of the nation, will not all professions gain alike?"

Prohibition Not the Solution

Maud Powell, who is a keen observer and who has just returned from a trans-continental tour, offers this as her opinion:

"Prohibition is not the solution of the liquor problem. Education is, but is too slow a process for immediate results. Meantime, close the saloons, put an exorbitantly heavy tax on all alcoholic drinks, especially whiskey; prohibit the sale of liquor to minors; prohibit the sale of liquor at restaurants and all other places except as taken during bona fide meals; punish every degree of drunkenness, and, above all, establish organized community meeting places in ample numbers all over the country—bright, cheery buildings that will attract the idlers, the drifters and the workingmen after their day's grind, and afford them opportunity for every decent outlet of human energy. What a work for the social welfare women workers (in the camps) to carry on, now that we are demobilizing!

"As to the second question: I cannot see that national prohibition can make much difference one way or the other in our musical life. We musicians are not a race of drunkards and can feel no more than a slight irritation at being deprived of a quiet glass of beer after a strenuous, perspiring concert. (By the way, many clever, perfectly good women all over the country are learning to make beer at home!) Alcohol does no one any good, but a glass of beer probably does less harm than a cup of coffee taken at a late hour after an evening of physical and mental strain. The few musicians who mistakenly think they need whiskey will probably get it as other mortals do, by hook or crook, in spite of laws. And bad stuff it will be, which will harm the individual musician who swallows it. But that will not affect the whole clan of us at all. We will go on our same joyous, temperamental, uphill and underpaid way as of old."

A Rarebit Without Beer!

Says William Henry Humiston, composer and writer on musical subjects and assistant conductor of the Philharmonic Society of New York:

"1. I view the situation with mixed emotions. While the elimination of 'the saloon in politics' is a great blessing, yet the taking away of one's liberty to enjoy a harmless glass of beer with one's rarebit, or a sip or two of claret with his dinner, is a step toward czarism that augurs ill for democracy.

"2. Except that any deprivation of a liberty—except liberty to commit crime—is an encouragement to Bolshevism, it is hard to say. I never did take any stock in the stories of famous performers (mostly organists, by the way) who played best when they were drunk. Any effect prohibition may have on our musical life will be so indirect that it will be difficult to trace its spoor."

Viewing the matter from several angles, particularly from that of the impresario, William Wade Hinshaw, president of the Society of American Singers, writes under date of April 19:

"While there are defects in the law I am for it first, last and always; and especially am I for it for musicians and theatrical folk of all kinds.

"I believe that alcoholic drinking is and always has been the greatest curse to mankind, not only poisoning the bodies but the minds of those who constantly indulge in it. I have no sympathy with the cry that to enforce prohibition is to take away our 'personal liberty,' for there is no more logic in that than there would be in the cry that our 'personal liberty' were being curtailed if we were denied the use of morphine, heroin and other poisonous drugs. Alcohol is in the same category, except that it is more of an enemy to mankind because of the more subtle effects and its more general use.

"I can get along very well without alcohol and so can every other man. Alcohol in its natural state as it exists in vegetation from which it is extracted has

already its proper amount of stimulating power, and there is no occasion to extract it as the quintessence of stimulating force and taking it thus into the system in order to feel its exhilaration.

The Drink Before "Going On"

"There was a time when actors and singers felt that they must have a 'drink' before they should go onto the stage, in order to 'do their best,' but that old theory has long ago been done away with, and now no manager will allow his artists to drink before going on the stage nor during performances, and any artist is subject to instant discharge if he appears under the influence of alcohol or brings it into the theatre in any form. What brought about this action by the managers? It was a necessity in order to insure them of good performances. Alcohol actually stupefies and numbs the mental process, causes forgetfulness of lines and inability to perform the finest points of characterization, taking away the ability for clear thinking, so necessary to the actor and singer.

"I have been for twenty years a keen observer of the effects of alcohol upon the mental action of the stage folk and I have experimented with it myself, and I believe I can give expert testimony on the subject. I have seen many a man fail because of his belief that he must 'stimulate himself a little' before going before the public, and I have never seen a case in which any actor or singer benefited by imbibing. It is true that actors and singers have at times been overcome by exhaustion and from illness and could not continue the performance to its end without a stimulant, but these are only extreme cases and the stimulant was used as a medicine and not as beverage. Most singers and actors nowadays absolutely refrain from any kind of drinking until after the performances are over at night. Why do they do this if there is no harm in it? They know well enough that they cannot sing under its effects, so they wisely refrain until after the performance.

Great Careers Blasted by Alcohol

"I can point out case after case of operatic singers and actors of great talent whose careers and lives were absolutely blasted by alcohol. I have myself paid for the medical treatment of several men to save their lives and careers from being completely destroyed by alcohol. These were men in whom I believed, with the exception of a few chorus men whom I helped back to life simply out of pity.

"I know that the musical world will be vastly better off when alcohol is no longer sold or drunk. There is not a playhouse in America, I venture, that is not menaced constantly by alcohol. It may be only from a stage hand that trouble may come, but a drunken stage hand is a great menace to any kind of a stage production, and there is no manager that does not have to watch constantly, every night, to see to it that his hands are not all drunk or a least a 'little off,' in which case they are not responsible and are likely to leave something undone. The wise manager will go personally and inspect every scenic brace before he allows the curtain to be rung up.

"I have known some splendid artists to 'go to pieces,' lose their voices and their standing through drink and late hours (late hours are always brought about through drink), and I have known a number of artists to 'find out in time' and by absolutely stopping drink to 'come back' in fine shape; but there are a hundred go 'down and out' to one who is able to rise before the last count.

As to Personal Liberty

"'Personal liberty,' 'association,' 'good times'? The man who must have an alcoholic stimulant in order to 'fraternize' with his brothers is only half a man, and he who must get into a maudlin state in order to enjoy himself is indeed a sorry creature. It is not that I would want to take away the 'personal liberty' of any man, so far as allowing him his personal liberty does not affect the happiness of others, but no man can drink regularly without doing actual harm to others. The man who can drink or let it alone, as he chooses, is the greatest menace to young manhood, because he is the man that the youths try to imitate. No boy ever tries to imitate a drunkard; he says to himself that he will be like Mr. So-and-So, who can drink or let it alone, or who can drink only moderately; but no boy knows, when he starts out on that path, where he is going to end; so, it is the 'moderate drinker' who does the most harm to the youth of our land.

"Does a musician of true talent have to get into a falsely stimulated state before he can give of his best in art? I say no. Does he need a stimulant after he plays or sings? Of course not!

What does he need it for? He may enjoy the sensation of it, but he does not need it. If musicians cannot sit down together and fraternize for the 'good of the cause' without a stein of beer before them, then music 'hath indeed lost its charm,' which is not the case.

"I have no sympathy for the argument that the law cannot be enforced. Was there ever a law that was strictly enforced against all possibility of infraction? Of course not. No one expects it, but that does not make the law a bad one, nor does it prove that the law is a mistake. Haven't we laws against theft, burglary, highway robbery, murder, rape, white slavery, adultery, spitting on the sidewalks, cheating, profiteering and a thousand other evils? Are these laws not broken every day thousands of times? Should we repeal them because they are often broken? There is no need to answer such an obvious question.

Effect on Taxation

"We shall have a difficult time to enforce the prohibition laws, but it will be worth while, even if we can only stop a portion of the drinking that goes on. I have no sympathy for those who deride Mr. Rockefeller for having contributed toward the prohibition campaign. Their complaints are illogical and ill founded. Do not Mr. Rockefeller and the other wealthy prohibitionists know that they will have to pay out millions upon millions of taxes to take the place of the revenues that are usually paid by the drinkers? The prohibitionists know full well that the burdens of taxation will fall heavily upon them where heretofore the poor drinkers have paid it all in buying their drinks; and the lawmakers have constantly increased these alcoholic taxes, knowing that this very revenue was the easiest of all revenues to collect because the drinkers, securely bound by the demons of alcohol, would pay any kind of price rather than go without the Satan-infested stuff.

"Men will have their own private 'stills'? Maybe so, but even then we shall have wiped out those hellish dens of iniquity known as saloons. Saloon the 'poor man's friend'? Not a bit of it. It is the worst enemy the poor man has. It poisons him, dopes him and robs him while it poses as his 'club.' It starves his family and sends him home a besotted fiend. When his money is gone it takes a mortgage on his next pay envelope and when he is without a job and 'down and out' it knocks him into the street, where he dies unless that Good Samaritan, the Salvation Army lassie, comes to his aid. Thank God for these wonderful lassies! They can fight the devil and lick him to a frazzle nine times out of ten, but they have to wait until the devil has sucked the victim's blood white before they can get a chance.

"The musical world has suffered more from drink than any other class of people, and I thank God for prohibition for the sake of musicians and for the sake of the betterment and uplift of music."

Thinks Stimulation Sometimes Helps

"Personally," replied Ethel Leginska, the short-haired and otherwise emancipated young pianist, "prohibition makes very little difference in my life as my general average is about two drinks a year and the loss of these is not exactly a calamity. But what I do object to and object to strenuously is the idea of being forced to temperance. I do not think that a people who are supposed to be fit to govern themselves should be forbidden to drink if they feel like it. It is an infringement on personal liberty and as such should be resented. As to the effect of prohibition on music, I really cannot say much about that except that I can see why many musicians need the stimulation of alcohol at times. In a profession that requires constant inspiration, and since it is not always humanly possible to be in that state—an artificial stimulant sometimes helps."

Temperance But Not Prohibition

Dudley Buck, the well-known teacher of singing, declares frankly that he does not believe in prohibition.

"Temperance is one thing, and I am a firm believer in that, but absolute prohibition seems to me to strike directly at personal liberty and that is the thing that any red-blooded American would object to," says Mr. Buck.

"Personally, I consume very little alcohol but I resent the thought of being commanded to do without that little. Had the question been one of doing away with hard liquor, leaving the poor man his beer and the man who could afford it light wines, I would be heartily in favor of the movement, but in its present form I am decidedly opposed to it.

"As to its effect upon the musical life

of the country, I cannot see how it would affect it at all, except perhaps, from the social side."

Exit the Flowing Bowl in Music

"The effect of prohibition on the musical life of the country will be marked," says John Barnes Wells, the tenor. "Think of what chance we will have with the critic, when this overworked individual will not have the 'cheering glass' to temper his remarks after having sat through a long and boresome recital.

"And what is to become of the composer who depends on the 'stimulant' for inspiration? Will we have fewer good things or will we have less of that music we hear occasionally that sounds as though the writer had had too much 'inspiration'? These are serious questions.

"Then think of the poor 'Table' without the 'Stein,' and everyone singing 'Roll Jordan Roll,' and 'Dry Country, 'Tis of Thee' for the National anthem. The 'landlord' will no more 'Fill the Flowing Bowl,' and 'Fifteen Men' will not stand, as of yore, 'On a Dead Man's Chest' with a couple of 'Yo! Ho's!' in one hand and a 'Bottle of Rum' in the other. And think of going to the theater and seeing a dramatization of 'Little Drops of Water' instead of that old classic 'Ten Nights in the Bar-room.'"

"No, I am 'agin' the amendment with both feet, AND—I thing there will be a way around this law, and we will never see it enforced. So why worry?"

PHILADELPHIA WOMEN TO RAISE ORCHESTRA'S FUND

Committee Aims to Build Permanent Home for Symphony and to Provide More Pensions

PHILADELPHIA, April 25.—The women's committee of the Philadelphia Orchestra is preparing to labor even more strenuously for the welfare of the organization than during its career of the past fifteen years, which represents a decade and a half of unremitting work and constructive accomplishment. This was brought out at the annual meeting held yesterday. The fall campaign for completing the orchestra endowment will be taken up on a large scale, now that the necessity of war contributions will have passed, according to persons interested in the orchestra, and the women's committee pledged their endeavors to a large share of the task.

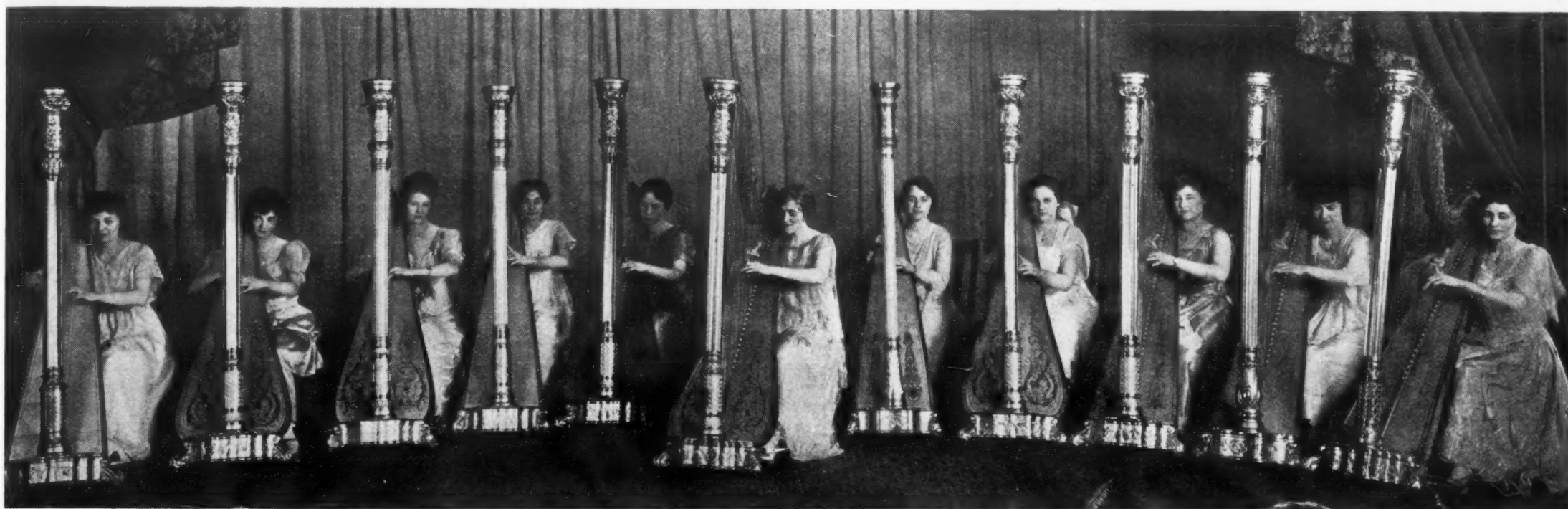
A permanent home of the orchestra and augmentation of the pension fund, need for which grows every year, now that the players number some veterans of nearly twenty years connection with the band, are among the special needs of the orchestra, Arthur Judson, the business manager, brought out in his address to the meeting. Alexander Van Rensselaer, president of the Philadelphia Orchestra Association, stated that the anonymous benefactor who had been paying the deficits for the past couple of years, would contribute a sum sufficient to cancel that of the season just ending, and that the usual subscriptions of the past twelve months would again augment the permanent endowment fund. Mr. Van Rensselaer complimented the women's committee, which not only divides the city proper into districts, but also extends to the nearby suburbs and the nearby cities which the orchestra visits on tour, with the statement: "We can call on the women's committee confidently for any service, however difficult or laborious."

Frances A. Wister, who from the beginning has been active in the work of the Orchestra Association, presided at the meeting, and announced that the women's committee would take charge of the orchestra's Victory Loan booth, in front of the Union League, and would sell the orchestra's quota, \$1,000,000 worth of bonds. The women's committee donated thirty of the memorial trees in honor of the heroic dead in the war, planted this week on the Parkway. The Orchestra Association contributed an additional twenty-five. W. R. M.

Music by Wireless Aids Loan

One hundred and twelve loud-speaking receivers have been installed at Victory Way, between Forty-fifth and Fiftieth Streets, on Park Avenue, New York, for the purpose of hearing music and a speech in aid of the Victory Loan. The sounds are transmitted by wireless from the dirigible C-4 at Rockaway Point Naval Station. Depending on the state of the atmosphere, it has been planned to catch and relay the music and speech to the wireless station at West Street, from there to be repeated by the megaphone transmitters, scores of which are suspended over Victory Way.

CONCERT BY HARP ENSEMBLE DELIGHTS INDIANAPOLIS



Louise Schellschmidt-Koehne's Harp Ensemble Class. From Left to Right: Franc Wilhite-Weber, Inez Van Cleave, Marion Louise Pratt, Mary Anna Byram, Helen McCarthy, Mildred Dilling of New York, Aileen Louise Lefler, Alys Singer, Allegra Stewart, Alberta McCain and Louise Schellschmidt-Koehne

INDIANAPOLIS, IND., April 22.—Unique in make-up and thoroughly enjoyable in its entirety was the harp concert given on April 17 at Hollenbeck Hall when Louise Schellschmidt-Koehne presented her harp ensemble class in a splendid program, with Mildred Dilling of New York as soloist. A large representative audience was present, showing as keen an interest in the brilliant play-

ing of Miss Dilling or the smooth, effective ensemble of the eleven harps. Miss Dilling, who received her early training on the harp here with Louise Schellschmidt-Koehne, was warmly welcomed by her friends.

The numbers played by the ensemble, which were especially arranged by Louise Schellschmidt-Koehne, included "Angelus" (H. Renié), "Menuet" (Hassel-

mans), "Song of the Volga Boatmen," "Prière" (Hasselmans) and "Marche Militaire" (Hasselmans).

Miss Dilling's numbers were Bourrée in G (Bach), Menuetto (Haydn), "In Babylon" (arranged by Josef Hofmann), "Le bon petit roi d'Yvetot" (Grandjany), "The Garden in the Rain" (Jacques de la Presle), "Two Arabesques" (Debussy), "Pastorale" (Sibelius), "Will o'

the Wisp" (Hasselmans) and Impromptu Caprice (Pierné). To these numbers Miss Dilling added a few as "bis" numbers. The harpists in the ensemble were Franc Wilhite-Weber, Aileen Louise Lefler, Alberta McCain, Helen McCarthy, Inez Van Cleave, Alys Singer, Marion Louise Pratt, Mary Anna Byram, Allegra Stewart and Louise Schellschmidt-Koehne. P. S.

MONTREAL CHORUS EARNS NEW HONORS

Philharmonic Society Presents
Bispham as Soloist in "Golden Legend"

MONTREAL, CAN., April 25.—The Westmount Philharmonic Society gave Sir Arthur Sullivan's "Golden Legend" last night in St. Andrew's Church and thereby justified, beyond the shadow of a doubt, its right to be called the finest choral body in this city. The society was assisted by that incomparable artist, David Bispham, who sang *Lucifer* superbly, his voice sounding always fresh and round; J. J. White of Toronto, who sang *Henry* in a small, exceedingly sweet tenor; Fabiola Poirier, soprano, as *Elsie*, and Mrs. A. W. Shell, contralto, who sang *Ursula*. Frederic Whiteley conducted skilfully and C. V. Frayn at the organ proved himself a splendid accompanist. The audience was not large,

but was very generous in its applause and deeply appreciative of the artistic ensemble.

The Apollo Glee Club gave a benefit concert for the Khaki League in Windsor Hall, which was entirely successful. Christine Dadmun, the New York contralto, assisted; also Emile Taranto, violinist, and Merlin Davies, tenor. The club sang part-songs agreeably, and Miss Dadmun was well received. George M. Brewer, pianist, gave a recital Monday evening in the Ritz-Carlton music room. He was assisted by Enzo Bozzano, basso. Mr. Brewer's playing of Debussy and Franck works was much admired by the small but appreciative audience.

The Dubois String Quartet, under Louis H. Bourdon's management, has just completed its ninth consecutive season. The ensemble gave its last concert this year in the Ladies' Ordinary of the Windsor on Tuesday evening before an audience representative of the best in

art and culture in Montreal. Their program consisted of two quartets, new here, by Sinding and César Cui, and the Saint-Saëns Trio, Op. 18.

Marie S. Jopp, mezzo-soprano, gave a recital in the Ritz-Carlton this week for the benefit of the Baby Welfare Committee, singing a varied program of old and modern songs. She was assisted by Mrs. Robert Boronow, pianist, who played some Rameau, Ravel and two Chopin Etudes, and by Louis Chartier, baritone, who sang French and English ballads. A large audience was most generous with its applause, and the committee gained by several hundred dollars. R. G. M.

Percy Rector Stephens Organizes Octet

Percy Rector Stephens, conductor of the Schumann Club, organizer and director of the Brahms Quartet and teacher of Werrenrath, Althouse and other well-known singers, has organized an octet of women's voices. Four of the members compose the Brahms Quartet, Claire Dowsey, Edith Bennett, Hilda Gelling and Elinor Hughes, and the additional singers are Zoe Glasgow, Lois Bennett, Louise Smith and Grace Hornby. These eight young ladies were selected from one hundred picked voices. This week the ensemble is appearing (by special permission) at the Strand Theater, where they are singing an arrangement of the "Lost Chord," made especially for them for the occasion.

WORCESTER, MASS.—Velner Coxon-Bemis presented some senior piano pupils April 15. The pupils were assisted by Mrs. Frank A. Seeley, soprano, and the Irma Nichol Orchestra.

YORK ACCLAIMS BONNET

Organist Draws a Capacity Audience to Church Auditorium

YORK, PA., April 25.—An audience which crowded to its capacity the auditorium of the First Presbyterian Church last Tuesday evening heard Joseph Bonnet in the greatest organ recital ever given in this city. "Romance sans Paroles," one of Bonnet's own compositions, was perhaps the most pleasing number on his program. His "Variations de Concert," with pedal cadenza, was also on the program.

The recital was made possible by the generosity of several Yorkers who are interested in the musical development of the city. Arrangements for the affair were made by George H. Clark and Harold Jackson Bartz, two local organists.

On the following day Bonnet was guest of honor at the weekly noon-day luncheon of the Rotary Club of York at the Colonial Hotel. At the request of the members, he played the piano accompaniment for their singing of the "Marseillaise." H. D. C.

Arthur A. Penn, composer of "The Magic of Your Eyes" and "Smilin' Through," has been receiving dozens of letters recently from all over the country from singers who compliment him on the fact that although these two songs are of such absolutely different types they are both equally popular with audiences.

Stainer's "Crucifixion" was sung on Palm Sunday night and again on Good Friday by the St. Cecilia Choir of St. John's P. E. Church, Jersey City, of which Archibald Sessions is organist and choirmaster.

WATERBURY WELCOMES SEIDEL

Russian Violinist Ends Concert Series—Choral Works Presented

WATERBURY, CONN., April 23.—Toscha Seidel was welcomed by a large audience last night. All the elegance, dash and brilliance which critics have seen in his artistry were apparent in his program, every number of which required skillful handling. His numbers included the Auer arrangement of Tartini's "Devil's Trill"; Gossec's Gavotta, a Hungarian Dance by Brahms; Kreisler's arrangement of Chopin's Mazurka, and Beethoven's Romance. His encores included Schubert's "Ave Maria," Auer's arrangement of Beethoven's Turkish March and "La Chasse" by Cartier, Sinding's "Old Melodies" and Sarasate's "Gypsy Airs." The Seidel recital closed the Prentzel series, which has brought to the city a brilliant galaxy of artists.

Musical events in Waterbury during April included a successful concert by the Waterbury Choral Club, given on April 8, with Francesca Peralta and Whitehouse as soloists. The club sang "In Old Japan" with great success, conducted by Isaac Beecher Clark.

The Paulist Choir, with Father Finn

directing, also gave a recital at Buckingham Hall during the month.

Rev. Michael Earls, S. J., of the department of literature of Holy Cross College, gave an address at Notre Dame Academy, April 25, on "The Balance of Music in the Land of Song." Father Earls' talk was on Irish music. It was illustrated with songs given by his sister, Elizabeth Earls, a graduate of the New England Conservatory of Music. Miss Earls sang a number of Irish folk and street songs. M. C.

Oklahoma Man Graduates with Honors from Army Band School

Charles Pratt-Haubiel, formerly head of the piano department in the Musical Art Institute of Oklahoma City, and correspondent from that city to MUSICAL AMERICA, on April 1 was graduated with honors from the Bandleaders' and Musicians' School of the A. E. F. in Chaumont, France. Of a class of some fifty graduates, Bandleader Haubiel was one of four chosen to present and conduct one of his own compositions, "Slovak Fantasia." This work was dedicated to Bandleader George Kazamek, also of the class, who played the original melodies for Mr. Haubiel. The composition proved a notable success, and the writer received an ovation.

MARSHALL KERNOCHAN

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I attended your concert in the
Hippodrome last Sunday night and heard your
initial rendering of my new song, "Molly".
Your interpretation was simply
perfect, and I want to thank you for accepting
the dedication of it, and for telling me that
you have included it permanently in your de-
lightful repertoire.

With my kindest regards,
I am,

Sincerely yours,

Victor Herbert

VII/EV



ECHOES OF MUSIC ABROAD

Covent Garden's First Season Since Before the War Opens on Monday with Mugnone, Instead of Toscanini, at the Helm—New Italian Coloratura Soprano to Be Introduced—Messenger's "Beaucaire" Has Successful Première at Birmingham—Muratore and Vanni Marcoux to Sing in Argentine Capital This Summer—Strauss's "Woman Without a Shadow" to Have Première in Vienna Next October—Singers and Orchestra Players at Petrograd Opera Weakened by Hunger—Composer of "Children's Crusade" Writing an Opera to Be Produced at Paris Opéra—Russian Ballet Begins New Engagement in London

ON Monday Covent Garden will be formally reopened as England's headquarters of the lyric dramas. A "grand season" lasting until July 28—the first in five years—will be conducted by the "Grand Opera Syndicate, Ltd., in conjunction with Sir Thomas Beecham, Bt.," so the announcement runs.

As Arturo Toscanini finally declined the offer made him to be the conductor-in-chief, that post will be occupied by Leopoldo Mugnone, one of the most experienced of Italy's conductors. Associated with him in bearing the brunt of the bâton duties will be Percy Pitt and Sir Thomas Beecham himself, whose new opera public, created by his unremitting campaign of popular-priced opera in the vernacular, may prove to be a new clientèle for Covent Garden.

With Nellie Melba and Emmy Destinova as the most effulgent luminaries of former seasons on the distaff side of the company, a new hyphenated coloratura soprano is to be introduced, and of her great things are expected. Her name, Aires Borghi-Zerni, is not so euphonious as Amelita Galli-Curci, but if she succeeds in establishing a Borghi-Zerni vogue the Anglo-Saxon tongue will adjust itself. The name of Luisa Tetrazzini is not included in the list of singers, so the announcement in the London press that she had been engaged appears to have been premature.

Louise Edvina and Louise Kirkby-Lunn are established Covent Garden favorites who will be in the company again, as will also Louise Bérat, Myrna Sharlow, Elsa Stralio, the Australian soprano, and Minnie Egner. Marguerite Sheridan, an English or American soprano who has been singing in Rome for some time, and Leila Megam, a mezzo-soprano, are newcomers.

Dinh Gilly, the Algerian baritone, returns after his long internment in Austria, and the Metropolitan will be further represented by Giovanni Martinelli and Robert Couzinou, while the Chicago Opera Company contributes Alessandro Dolci, Alfred Maguenat, Octave Dua, Désiré Defrère and Gustave Huberdeau. From Lyons comes M. Cotreuil, and the basses also include Malatesta and Samperi.

Of the two new tenors one, Ansseau by name, comes from Brussels, while the other, Thomas Burke, comes from Ireland by way of Italy, where he has been attracting favorable attention.

The repertoire as announced is not particularly inspiring. The novelties for London will be Mascagni's "Iris," Massenet's "Thérèse" and Isidore de Lara's "Nail," listed among the French works, in addition to the three short Puccini operas. Verdi's "Simon Boccanegra" has not been given at Covent Garden heretofore, and Gluck's "Alceste" also will be a novelty for the present generation. Marguerite Sheridan is to have the name part of "Iris."

Emmy Destinova will undoubtedly be the Tess in the projected revival of Baron d'Erlanger's opera of that name based on Thomas Hardy's novel, as the great Czech soprano created the rôle in the première of the work some ten years ago.

In all, twenty-nine operas are to be sung, seventeen by Italian composers, to be sung in Italian, ten French works, to be sung in French, and two Russian works, Rimsky-Korsakoff's "Night in May" and Borodin's "Prince Igor," both of which will be sung in English.

For the first time in its history Covent Garden, following the Metropolitan's custom, will adopt a lower scale of prices for the Saturday evening performances than for the regular subscription performances on the first five week nights.

Messenger's "Beaucaire" Has Its Première in Birmingham

André Messenger's "Beaucaire" pleased its first audience at its world première in Birmingham the other night and since then it has been brought to London. What London thinks of it has yet to be learned.

The score is "Messenger here and there at his lightest and always at his best,"

According to the *Daily Telegraph* the brainy little English soprano is to sing with the Chicago Opera Company next season.

Muratore on His Way to Buenos Ayres

Evidently Lucien Muratore has quite recovered from the breakdown that robbed the Chicago Opera Company's New York season of his brilliant serv-

fact that Max Reinhardt is to stage "The Woman Without a Shadow." After its première in Vienna it is to be given in Dresden. The score is said to be conceived within normal orchestral proportions and to be as far removed from the extreme "Elektra" style as from the "excessive sobriety" of "Ariadne."

* * *

Petrograd Opera Singers Half Starved

How musicians in Russia are suffering under the Bolshevik régime is hinted at in a letter recently received by the London *Daily Telegraph's* "Musicus" from Albert Coates, the English conductor, long associated with the Opera in Petrograd, who escaped to Finland during the winter. Having been at death's door from illness "combined with something more than semi-starvation" for months before he managed to get out of Russia, he first went to a famous sanatorium in Helsingfors, where he has now regained his strength.

"It is now three months since I conducted," writes the distinguished English conductor, "and even then it was not real work, for at the Opera in Petrograd the orchestra and chorus and even the soloists were all too weakened from hunger to be able to work properly."



© Western Newspaper Union

LONDON BEECHAM OPERA CHOIR, COVENT GARDEN OPERA HOUSE

London Beecham Operatic Choir, entirely formed of amateurs. A mixture of R.A.F., W.R.A.F. and civilians, the nucleus of the choir, has been formed by Julius Harrison (late Lieut. R.A.F. and one of Sir Thomas Beecham's conductors) mostly for persons he has met in connection with his R.A.F. work. The choir has already appeared with extraordinary success in "Boris Godounoff," "Aida" and "Magic Flute" and will help to swell the professional choir in "Tannhäuser" and "Cavalleria Rusticana." It has also Rimsky-Korsakoff's "Ivan the Terrible" in preparation.

according to a London writer who attended one of the rehearsals. "Who but Messenger, for instance, could have written, just in the way that he has written it, the delicate little song, in which Lady Mary tells of 'a lover knight and brave' or given his orchestra such delicious little things to do in the way of unobtrusive counterpoint?" And it seems that there is a minuet "that might easily have come out of eighteenth century France and is graceful as only a Frenchman can make it."

The cast of "Beaucaire," which is being produced by an American manager, Gilbert Miller, is headed by two Americans and a near-American, for Maggie Teyte would probably not object to being placed in the latter category in view of her long association with our musical world. Marion Green, the Chicago baritone, is the *Beaucaire*, and Robert Parker, the bass-baritone, who toured this country with Mme. Melba a few years ago and has been singing with the Beecham companies in England since then, has the second male rôle.

Some years ago the late George Edwardes tried to induce Miss Teyte, then practically at the outset of her career, to leave her grand opera aspirations on a siding and appear in a revival of Messenger's "Véronique." But, tempting as was the salary he offered her, he could not persuade her to depart from the lines she had laid down for herself. However, when Gilbert Miller sought her out last year she offered no resistance to identifying herself with a Messenger work.

ices, for the French Caruso has sailed this month for South America. There he is to spend the summer singing at the Colon in Buenos Ayres.

Vanni Marcoux is also to sing at the Colon and Mlle. Vécart and the baritone Huberty are others engaged for the French wing of the company. It appears that in this year's opera war in the Argentine capital Impresario Bonnetti will lay a good deal of stress upon French opera. His rivals, Da Rosa and Mocchi, have a rather formidable array of Italian talent engaged for the Coliseum, which they promptly leased when deprived of the Colon.

* * *

Vienna to Have Première of Strauss's New Opera in October

By way of Italy comes the news item that a new Richard Strauss première is scheduled for the Vienna Opera—the erstwhile Imperial and Royal Court Opera—next October.

It was some three or four years ago, if not, indeed, before the Great War was launched, that the reticent Richard first took the world into his confidence regarding a new opera then taking form in the workshop of his brain. It was made known at that time that its title was to be "The Woman Without a Shadow" and that the libretto was the work of Hugo von Hoffmansthal, the composer's collaborator in "Elektra" and "The Rose Cavalier."

For the first time Strauss will not conduct the first performance of a new work of his. An interesting point, too, is the

During the terrible days of the revolution he and his wife devoted their attention to the writing of an English opera "for children and grown-ups."

* * *

Trenches Good for Musicians?

An English pianist named Violet Clarence, who once spent three years in this country, says she would like to have put all of England's men musicians, both composers and performers, in a trench in France, as that would have done more for the cause of British music than any other form of propaganda and helped to get rid of the "effeminacy and pacifism" that so many of them display. For she maintains that the great fault of British artists and the cause of their "unhappy reputation abroad" is a sort of shyness in not being able "to let themselves go."

But what can one expect, she asks in the *Monthly Musical Record*, when, as Martin Shaw recently wrote in *To-day*, "music is run in England by jaded society women, exotics and freaks on the one hand, and academical classicists on the other? Virility is our national characteristic. Why doesn't it show itself in our music? All honor to Kreisler and other of our enemies who have shown themselves men as well as musicians. Can one fancy Handel, Bach, or Beethoven a pacifist? I fancy not."

* * *

Karsavina Rejoins Diaghileff Ballet

Last Wednesday the Diaghileff Russian Ballet began its second engagement at a

[Continued on page 16]

ECHOES OF MUSIC ABROAD

[Continued from page 15]

vaudeville house in appearing at the London Alhambra. Its recently concluded engagement at the Coliseum was a huge success. At the Alhambra there will be a larger orchestra so that the repertoire will not be subject to the same limitations as at the Coliseum.

One addition is "Petrouchka," which with "The Good-humored Ladies" and "Les Sylphides" constituted the opening program. "The Fire Bird," "Narcissus," "Papillons" and "Daphne and Chloe" will all be given in due course.

An absolute novelty will be "La Boutique Fantasque," music by Giacomo Rossini, while "Parade," described as "a merry display," with music by Erik Satie, will be new to London. The Spanish composer, Manuel de Falla, will be represented by a ballet entitled "The Three-Cornered Hat," and the dancer, Leonide Massine, has drawn upon the music of Ravel Fauré and Chabrier for "The Gardens of Aranjuez," a series of three dances devised by him.

The beautiful Karsavina, who, with Nijinsky, was at the head of the troupe when it made its first triumphal procession westward from its home country, is rejoining Diaghileff's forces for this engagement. Lydia Kyasho, long a favorite with the London public, is also to be an added star. Lopoukova was the only woman star during the Coliseum engagement and presumably she remains with the company.

Gabriel Pierné Writes an Opera

The announcement that Gabriel Pierné is writing an opera will cause considerable speculation on the part of those to whom "The Children's Crusade" has been

a source of the rarest enjoyment. Pierné calls his opera "Cydalise ou le Chèvre-pied." It is in two acts, the libretto being primarily the work of those noted collaborators, Mm. de Flers and Cailavet. The Paris Opéra is to produce it. J. L. H.

YOUNG MEN'S SYMPHONY SCORES AT LAST CONCERT

Young Men's Symphony Orchestra, Arnold Volpe, Conductor. Concert, Aeolian Hall, Afternoon, April 27. Soloist, Hyman Rovinsky, Pianist. The Program:

Symphony, C Minor, Beethoven; Concerto, A Minor, Grieg; Overture to "Sakuntala," Goldmark.

That admirable organization, the Young Men's Symphony Orchestra, gave its final concert of the season on Sunday afternoon in Aeolian Hall. As usual, it was under the leadership of Arnold Volpe, whose sterling musicianship New York has known and respected for many seasons, but who has perhaps seldom conducted a more effective performance of this kind.

To ask these youths to play the Fifth Symphony is like setting an art student to copy the Sistine Madonna; at best, a praiseworthy attempt can result. But a most praiseworthy attempt did result. One has heard many performances of this work by established organizations

that were less spontaneous, informed with less precision and less clarity. Mr. Volpe brought a fine breadth to his interpretation; as much balance probably as his material allowed; and elicited some tonal beauty to boot. The general result was so pleasing to the audience that the players were twice obliged to rise in answer to their applause at the end.

Hyman Rovinsky, who has been heard at the Greenwich Village Theater this season, played the Grieg Concerto in A Minor. He is herewith earnestly recommended to hear Novaes and Granger play the same work. Not that it is desirable to turn the individuality with which this young player is manifestly endowed into other molds; but that he may learn from these artists the meaning of three words: Legato, pianissimo, rhythm. Also that he may realize that the function of the player with orchestra is not to make more noise than the orchestra; that volume of sound untempered by taste or by beauty of tone is not piano playing; and finally that, though "Manners maketh man," mannerisms do not make a master.

These things learned, marked and inwardly digested, young Mr. Rovinsky may go far. For though one could not detect that day whether or not he had any great degree of musical feeling, he

has considerable digital dexterity, much muscular power and a large allowance of temperament.

The "Sakuntala" Overture closed an interesting program, on which Mr. Volpe and his players are much to be congratulated. C. P.

Yvonne de Tréville Opens "Victory Way" for Women's Drive

Waving the flags of France, Belgium and the United States of America in the center of a group of Belgian soldiers, Yvonne de Tréville appeared in the *vivandiere* costume of the "Daughter of the Regiment" and sang her arrangement of the arias from that opera at the opening of the "Victory Way" for the Women's Drive in New York last week. She was accompanied by George Cameron Emslie. As an encore the coloratura soprano sang Fay Foster's "The Americans Come!" rousing her hearers to a high pitch of enthusiasm.

POTSDAM, N. Y.—The annual concert was given on April 12 of the Potsdam Normal Orchestra, Richard M. Tunnicliffe, conductor. Ruth Walling Henderson, mezzo-soprano, was the assisting artist, and Sophia Stamberger and Eula Huston were at the piano.

MISS JARDON SCORES IN CONCERT DEBUT

Soprano Appears at Hippodrome with Rosenblatt, Gegna and Nahan Franko

A genuinely notable occasion was the Hippodrome Sunday night program of April 27 which marked the concert debut of Dorothy Jardon, the brilliant dramatic soprano who stepped from an eminent position in the field of vaudeville to what should be an equally eminent position in that of music when she made her operatic debut with the Chicago Opera Company. For Miss Jardon has a voice of great richness, beauty and power, which is at the same time well disciplined, and a stage presence of dignity as well as charm. The long program of Sunday evening presented her but twice. Would that New York might hear her in conditions of wider opportunity! For one thing, we would have her in a hall less suggestive of circus ideals of entertainment than the Hippodrome. Though the audience clapped heartily for "Dear Old Pal o' Mine," sung as an encore, Miss Jardon's best gifts seem to lie in more artistically lofty directions than the popular ballad. Perhaps the greatest single requirement of the ballad singer is diction of perfect clarity, and this Miss Jardon does not possess. At least, the perhaps inconclusive evidence of this, her only number in English, pointed to such a lack. As for her Yiddish diction, who shall say? And as for her Italian diction, it might have been atrocious for all that anyone would care. If diction in any but English opera were to come under scrutiny, what strange portents might not follow!

Miss Jardon's first number was the "Cavalleria," Romanza; her second, a new song by Rhea Silberta, "Jahrzeit." A program note explained that this was built on a setting of the old Jewish Kaddish, or prayer of comfort for mourners and of faith in the righteousness of the Lord, which had been handed down in the composer's family. It is a beautiful thing, of considerable proportions, and displayed Miss Jardon's voice to special advantage. It is, necessarily, like the Hebraic religious music with which Cantor Rosenblatt's recitals have acquainted, even to the coloratura passage which punctuates its stately flow. With the composer at the piano, Miss Jardon had to repeat it.

The other bright particular stars of the occasion included Cantor Rosenblatt himself. As usual, his synagogal numbers were applauded to the echo. His secular contributions were a "Lullaby," by Sullivan, and the "Questa o Quella" aria from "Rigoletto." Max Gegna played as cello solos a "Hungarian Rhapsody," by Popper; a "Ritornello," by Sinding; "Romanz," by Michaelow, and Scherzo by Van Goens. Stuart Ross was at the piano.

Under Nahan Franko's leadership, an orchestra contributed the "Sakuntala" Overture, by Goldmark, and several other numbers, chief of which was "The Beauties of Baden," a waltz by Komdak, in which Mr. Franko was violin soloist as well as conductor. This last performance was well-nigh a riot of joy. The audience enjoyed itself, the orchestra enjoyed itself, and Mr. Franko—well, if Mr. Franko didn't enjoy himself it was because there is no such thing as a happy man! D. J. T.

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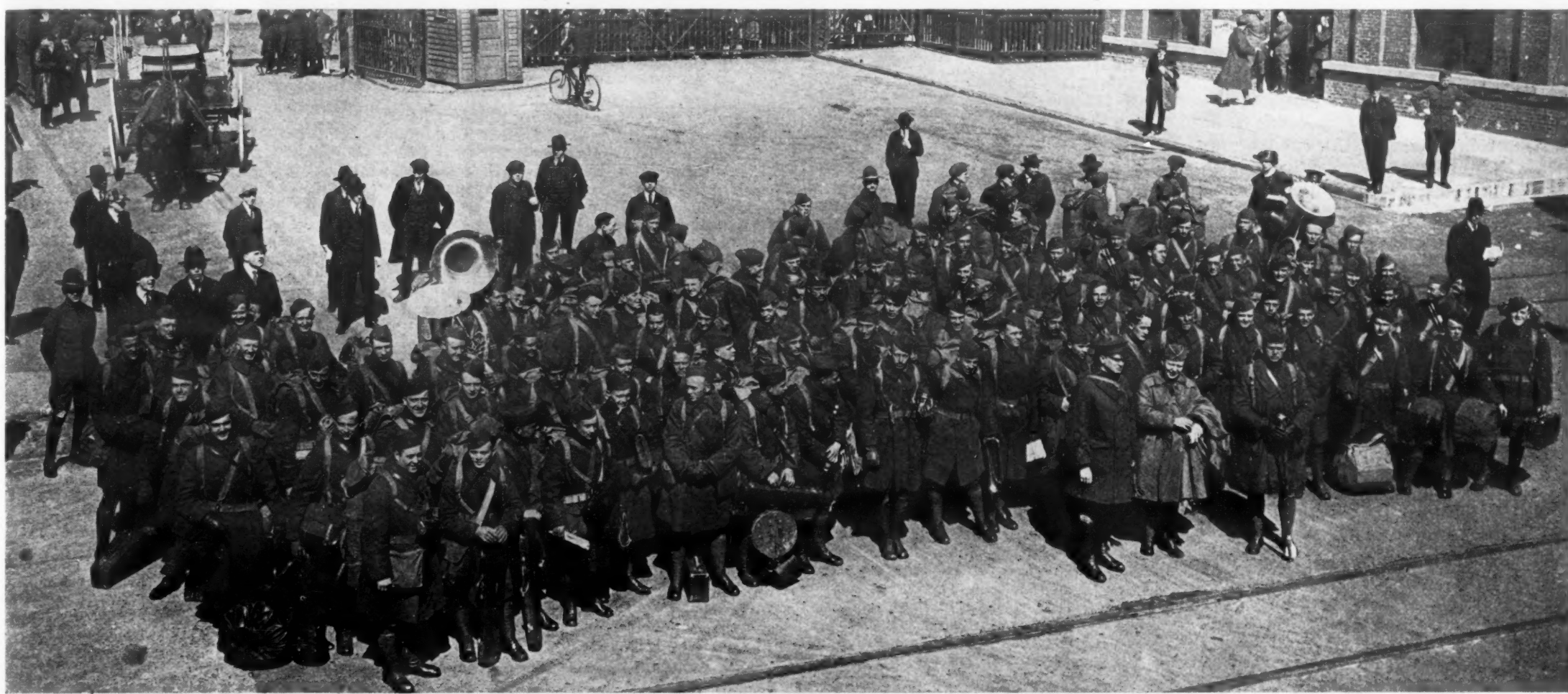
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Pershing's Band Arrives on the U. S. S. Von Steuben to Aid in Fifth Bond Drive

AMONG the organizations which will induce New Yorkers to invest for Victory is Pershing's Band, which arrived on April 19 from France on the U. S. S. Von Steuben. Under the leadership of Capt. Louis H. Fischer, son of Louis Fischer, who for forty years was

the leader in Ford's Theatre, Baltimore, the band is made up of 101 men and three officers recruited from the troops after the signing of the armistice. If New Yorkers examine the photograph they may be able to detect some of their musical friends, notably Willis S. Ross,

formerly flautist with Victor Herbert; Fred Smith, clarinetist, formerly with the New York Symphony Society; William D. O'Mara of Brooklyn, former bugler with the old 69th Regiment; George Bossell of Brooklyn, once flautist in the New York Symphony; Louis

Schmidt, former trombonist in Sousa's Band; Jacob Grupp, former member of the Palace Theatre Orchestra; Frank Eilena, oboist at the 44th Street Theater; Sergt. Carl Reisland, trumpeter of the New York Symphony, and John Hill, clarinetist.

SALZEDO PERFORMS OWN WORKS AT CLUB CONCERT

Harpist's "Five Poetical Studies" Played with Superb Art—Ensemble and Miss Torpadie Also Appear

The Salzédó Harp Ensemble, assisted by Greta Torpadie, soprano, was heard at the MacDowell Club on Friday evening of last week, to the delight of a very large gathering. Mr. Salzédó and his half dozen "harpies" played Bach's Sixth French Suite and Debussy's "Fille aux cheveux de lin," "Danse de Puck" and "La Cathédrale Engloutie" and accompanied Miss Torpadie in Georges Enesco's settings of five poems by Clément Marot and a pair of Debussy songs. Alone, Mr. Salzédó was heard in his own "Five Poetical Studies," the most elaborate of the evening's expositions, even if not the most consequential.

These virtuoso studies bear the titles "Play," "Mirage," "Inquietude," "Idyllic Poem" and "Communion." They are executed in the most full-blown idiom of modern France. Of this idiom Mr. Salzédó is a past-master. Naturally they are atmospheric to a degree and perfectly fashioned to the medium of their communication. But with the fullest appreciation of Mr. Salzédó's constructive talents and mastery of his means the present reviewer is unable to discover in these highly sophisticated and preciously wrought compositions anything like the true, solid and abiding substance of music. Not that their fluid design makes them elusive or baffling—in that respect they do not differ from a thousand and one contemporary French originals or imitations. But their pretty or mysterious colored coating conceals nothing—nothing but emptiness.

The first study, "Play," a thing of tumultuous, elliptical *glissandi* and subtly

shifting rhythms is of the lot the most fascinating—perhaps also the most obvious. "Mirage" gains its title from certain spectral dynamic contrasts. Effects of delicate dissonance pervade "Inquietude" and the "Idyllic Poem," but to no significant musical or emotional issue apparent to the writer of these comments. "Communion" contains sweeping harmonies in the nature of a chorale, but lacks suggestive conviction. All of this music Mr. Salzédó played with superlative virtuosity, variety and beauty of effect. That he did not make them intrinsically interesting was not the fault of his performance.

A joy unbounded, on the other hand, was the Bach Suite, done with rhythmic precision and ethereal color altogether ravishing. Ah! All-Father Bach, the Ageless, who will be young when the Debussys and the Ravels are as dust and ashes!

Miss Torpadie gained much applause

for her performance of the Enesco songs, which are spirited and delicate if not important in point of invention.

H. F. P.

Elman Plays for an Enthusiastic Audience in Omaha

OMAHA, NEB., April 19.—Mischa Elman made his one appearance for the year in Omaha at the Brandeis Theater last Thursday evening, under the theater management. The audience, though not large, was extremely enthusiastic. Musicians presented regretted the performance of several hackneyed numbers. Mr. Elman played gloriously. His tone was as rich and true as of yore. In the cadenza of the Mendelssohn Concerto in E Minor and in a soul-stirring "Intrada" by Desplantes he rose to real poetic heights. As accompanist Josef Bonime acquitted himself well.

E. L. W.

JAN CHIAPUSSO PIANIST

Triumphs in Two New York Recitals, Aeolian Hall, March 18th and April 12th

WHAT THE CRITICS SAID:

"A player of the Busoni type, scholarly and averse to the more sensuous allurements of the instrument. His technique was quite equal to the large demands made upon it. In the Busoni transcription he approached as nearly as might be to the organ character of the composition and in the *adagio* which was admirably read, he uncovered the most musical qualities of his playing. . . ."—W. J. Henderson, *New York "Sun."*

"Jan Chiapusso the Dutch pianist and winner of the musical contest in Paris, made his New York debut last evening in Aeolian Hall before a large and discriminating audience.

"His playing proved to be something of a sensation along toward the middle of the program with his rendering of the Balakireff *Islamei*, which he gave with all the dancing Dervish abandon the whirlwind piece calls for. He followed this with Liszt *Etude* in F minor and a Strauss-Taussig valse caprice, when it became palpably evident why those two Brahmins of the pianoforte, Raoul Pugno and Harold Bauer had bestowed the prize upon him.

"First of all he has a marvellous left hand which enables him to disclose nuances impossible to even some of our best known pianists, a clean touch and remarkable dexterity in all ten fingers, together with a wide dynamic range. He excels in pieces of the brilliant variety.

"The audience which was rather somnolent during the early part of the recital, woke up during the *Islamei* episode, became most demonstrative after the ensuing numbers and remained at the close of the program with a most decided appetite for encores."—*New York "Globe."*

"Jan Chiapusso, a pianist from Holland, was heard for the first time in New York last evening at a recital in Aeolian Hall. He is a serious musician, well grounded in technical matters, he gets a full sonorous tone when he desires power and a good ringing soft tone when lighter passages are being played. He varies his dynamics according to the best usage. He understands the conventional interpretation of piano classics. In short, he is a worthy pianist."—*New York "Herald."*

"Jan Chiapusso is a Dutch pianist with an Italian technique and a pronounced taste for French music. That much was realized in Aeolian Hall yesterday afternoon when he gave his second piano recital.

"The accident of his birth in Holland is a mere detail. His Italian technique was revealed or rather suspected from the beginning of his program. It was remarked in the lobby that Mr. Chiapusso was a pupil of the great Busoni. His brilliant, assured and faultless technical disclosures smacked strongly of the Busoni method.

"The pianist's esteem for Gallic musical literature was illustrated not so much by the number of works presented, but his profecient manner of interpretation. His highest attainments yesterday were exemplified in Ravel's *Jeux d'Eau*, a composition demanding fleet, agile fingers, broad tonal variety, amazing technical skill, taste in shading and rare dramatic style. Mr. Chiapusso's reading of this work contained each of these necessary details to the full.

"The performance of his own transcriptions of a *Toccata* and *Pastorale* by Bach were not exactly in the spirit of the classic style. The Rameau *'Eligie'*, arranged by Godowsky, was

more pleasing in intonation and emphasis. 'Le Caquet' ('The Chatterbox'), by Dandrieux-Godowsky enabled the pianist to demonstrate his digital dexterity."—*New York "American."*

"Jan Chiapusso, a Dutch pianist, who was first heard here in a recital three weeks ago, gave a second program of piano compositions at Aeolian Hall yesterday afternoon. The selections in his list covered a broad field and they showed good judgment and fine musical taste. . . . Mr. Chiapusso's performances again showed him to be a player of scholarly attainments.

"He also played with sound musical instincts Ravel's *'Jeux d'Eau'* and a Schubert *Impromptu*. . . . He has a commanding technical sweep of the keyboard. . . ."—*New York "Sun."*

"Post-war pianists are like Kipling's 'far-flung battle line,' and still they come—now a meteor from Java. Yesterday Jan Chiapusso, who has something of the old Flemish temper in his Dutch colonial heritage, gave an enjoyable matinee in Aeolian Hall, his second appearance here. Among his pieces was the Schubert 'Wanderer' fantasia. Though his audience showed frank preference for his modernist music of the near or far East."—*New York "Times."*

A Recent Appearance in Baltimore

"Jan Chiapusso revealed himself as a somewhat titanic interpreter of the classics. His fingers are like steel, and he gave one of those overpowering exhibitions of bravura playing so amazing in their technical perfection, their agility and their dynamic intensity, that the entire program became a kind of arresting 'tour de force.' . . ."—*The Evening Sun (Baltimore, Md.).*

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America's Music Still in Hands of Europeans, Gloats German

MONTREUX, SWITZERLAND, March 28.—In a leading article in *Signale*, August Spanuth, the editor, deplores the "spiritual blockade" imposed by some Americans on the music of the German masters. After rejoicing over the fact Henri Rabaud, the French conductor of the Boston Symphony, dared to give Beethoven's works, Editor Spanuth goes on to say:

"In connection with this movement, the Americans have not yet once succeeded

in putting into the hands of a native musician the chief conductorships which they have taken from the Germans. In Cincinnati, Eugen Ysaye, the famous Belgian violinist, conducts in place of Dr. Kunwald; the Russian pianist, Gabrilowitsch, is at the head of a newly founded symphony orchestra in Detroit, and so on.

"One thing is sure: on all sides Germany's vanquishers may have gained by their exertions certain advantages; in musical matters we truly do not need to envy them."

PHILADELPHIA HEARS FINE EASTER MUSIC

Noted Artists in "Stabat Mater"—
Lenten Program of Notable Quality

PHILADELPHIA, April 19.—The usual quantity and better than the usual quality of Easter and Holy Week music marked the week. Perhaps the most elaborate program was the rendition of Rossini's "Stabat Mater" at the Church of St. Francis de Sales under the direction of Mary Dolores McEntes. A very large audience of all denominations, filling the church, which has a capacity of at least 1500, purchased tickets despite the fact that there were so many free programs of Passion and Easter music.

The soloists were Lucy Isabelle Marsh, soprano; Mrs. Russell King Miller, contralto; Paul Althouse, tenor, and Donald Chalmers, bass. Miss Marsh sang the "Inflammatus" with brilliant effect and she and Mrs. Miller thrilled their hearers with the impressiveness of "Quis est Homo?" Mr. Althouse had his turn for brilliant singing in the "Cuius Animam." Mr. Chalmers was particularly effective in the recitative, "Eia Mater" and in the "Pro Peccatis." All these numbers would have won hearty applause had not the setting of the production forbade.

Nichola Montani's setting of the "Stabat Mater" was the chief material for the annual Lenten concert of the Choristers of St. John's Church, of which Mr. Montani is choirmaster. Unlike Rossini's version, which is in oratorio form and written in the operatic idiom, Mr. Montani's setting, while melodious, is thoroughly churchly, approaching the ecclesiastical standard of the setting which Dvorak made of the old Latin poem. Preliminary to the exposition of this work, which is in MS., Mr. Montani's forces gave a number of unusual pieces by Palestrina, Josquin des Prés, Pergolesi and Michael Haydn.

Stainer's "Crucifixion" was sung by the Diocesan Choir at St. Mary's Episcopal Church, with Harvey Hinder-

meyer, tenor, now of New York, but as a boy a member of St. Mary's Choir as guest soloist. His colleagues were Henry Ullrich, baritone, and Chester Myers, bass. Walter St. Clare Knodle was the organist.

The St. Cecilia Mass of Gounod was the feature of an evening service at St. Paul's Episcopal Church, with Elsa Lyons Cook, soprano; Howard K. Berry, tenor; Maybelle Marston, contralto, and John Vandersloot, bass, as soloists.

Under the skilled direction of N. Lindsay Norden, the choir of the second Presbyterian gave a notable program of seasonable music, including some decidedly well done *a capella* numbers. Another feature was the inclusion of trios for harp, violin and organ.

One of the very interesting features of the Lenten music was the innovation at St. Paul's Overbrook, where the organ and choir were supplemented each Sunday evening by one or more members of the Philadelphia Orchestra. Among those who appeared in this connection were Bertrand Austin, 'cellist; Anton Horner, horn; Frederick Cook, violinist, and William Schmidt, 'cellist. Rollo Maitland, the organist, offered some interesting programs for this series.

The Lenten concert of the Matinée Musical Club was given at the Bellevue-Stratford on the afternoon of April 15. It was again a "home talent" program and was in charge of Mrs. Camille Zeckwer and Mrs. Eugene Pettit. A wide variety of music, vocal and instrumental, solo and ensemble, was offered by Nina Prettyman Howell, Margaret Ashmead Bartlett, Dorothy Baseler Johnstone, Bertrand Austin, Florence Haenle, Helen Boothroyd, Mary Barrett, Donald Redding, May Farley, Kathryn Meisle, Horace Bowman, Loretta Strehl and Maude Hanson Pettit.

In aid of the reconstruction fund for its adopted French village of Ugnay le Gai, in the devastated war zone, the Matinée Musical gave an "all day house party" at the Philomusian Club. A delightful musical program was one of the features and another was a bazaar in which well-known musicians showed keen knowledge of salesmanship in the disposal of more than 5000 articles which had been donated for sale. Mrs. Henry Gordon Thunder was chairman of the sub-committee in charge. The club has pledged \$10,000 for reconstituting the stricken town and already is nearing the completion of this fund.

W. R. M.

Commonwealth Opera Artists Present
"Mikado" in Brooklyn

Such artistic work as that done by the Commonwealth Opera Association in the production of Gilbert and Sullivan's "Mikado" at the Brooklyn Academy of Music on Monday evening, April 21, and continuing throughout the week is very rare in these days of short-lived light opera, and Brooklyn counts itself fortunate to have been chosen as the locale for the first performance by the new company. William G. Stewart, of Hip-

podrome fame, has assembled a cast that does him credit, both vocally and histrionically.

Irene Pavloska of the Chicago Opera Company as *Yum-Yum* delighted with her lovely voice and charming personality. Quite the best bit of acting, however, was done by Christie MacDonald, the former musical comedy favorite, who looked as charming as ever and completely won her audience by her naïveté and clever interpretation of the part of *Pitty-Sing*. Sylvia Tell as *Peep-Bo* did some very attractive dancing and posing. Josephine Jacoby replaced Kate Condon on short notice as *Katisha* with gratifying results. William Danforth made a comical *Mikado*. Herbert Waterous was *Pooh-Bah* and John Willard the *Pish-Tush*, while Frank Moulan as *Ko-Ko* provided most of the fun of the evening. Max Bendix conducted an orchestra well worth hearing.

An alternate cast for the week included Blanche Duffield, Gladys Caldwell, Elsie Leon, Kate Condon, Stanley Ford, Arthur Aldridge, James Goddard and Bertram Peacock.

A. T. S.

Graveure to Introduce Sonneck Songs at New York Recital

Louis Graveure, the noted baritone, will give his last recital in New York this season at Aelion Hall, Saturday evening, May 3. This will make eight appearances the singer has had in the metropolis this season. He has just returned from a long tour in the West, having sung fourteen concerts in California. In all Mr. Graveure has sung seventy concerts this season and in many places was rebooked for next year. In

eight consecutive concerts he sang over two hundred songs from memory. At his coming recital Mr. Graveure has mapped out an unusually interesting program. A feature will be four songs by O. G. Sonneck. They are settings of four Edgar Allan Poe poems, namely, "A Dream Within a Dream," "To Helen," "Eldorado" and "Thou Wouldst Be Loved."

Virtuoso Appears in Four Concerts—
Humperdinck's New Opera Scores

MONTREUX, SWITZERLAND, March 28.—Though Switzerland is rather quiescent musically, there is some news of importance. Busoni, who last year decided to devote himself entirely to composition and give up public appearances, has changed his mind and recently gave five big concerts at Zurich with the Tonhalle Orchestra. The programs, which were comprehensively representative of the entire literature of piano concertos from Bach to the moderns, were immense successes.

Humperdinck's new opera, "Gaudeamus," scored a great hit at its première, which took place in Darmstadt.

HUGO HEERMANN.

ALBANY, N. Y.—A program of Shakespearean music was given by the Monday Musical Club, April 14. Elizabeth J. Hoffman spoke on "Shakespeare." A chorus sang excerpts from the plays and solo numbers were given by Florence M. Loftus and Mrs. Ronald Kinnear, sopranos; Mrs. Edgar S. Van Olinda, contralto; Esther D. Keneston, pianist, and Mrs. Peter Schmidt, violinist. The accompanist was Mrs. George D. Elwell.

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SOLVING THE CHORAL LEADER'S PROBLEM

Interpretation the Conductor's Chief Problem—Qualifications of the Director—Devices for Keeping Singers Vocally and Psychologically Unfatigued

By PETER CHRISTIAN LUTKIN

[EDITOR'S NOTE.—Prof. Peter Christian Lutkin, the distinguished musician, Dean of the School of Music of Northwestern University, addressed the recent convention of the Music Supervisors' National Conference in St. Louis on the subject of routine in the preparation of a choral work. Professor Lutkin's long and varied experience makes him peculiarly fitted to speak authoritatively on this question.]

THE routine of choral preparation; it divides itself into two self-evident propositions: first, to know what you want, and secondly, to know how to get it.

The first proposition concerns itself with the important question of interpretation. The person who is to prepare a choral work and to conduct it at a concert must have a clear conception of what he wishes to express at the final performance. Unless he has such a clear conception he cannot hope for a convincing presentation. If the music has no vital meaning to him it will have none for the audience. Hence it is necessary to make a careful study of the work in hand so that by the time rehearsals begin the conductor is quite sure of what he wishes to do with every phrase and almost with every note in the entire composition. This study should begin with the text and go no further until the poetic content is fully digested. In choral works with solo parts, the chorus sings only detached portions of the text, and it is the conductor's business not only to explain what they are singing about but also to interest them in the poetic and expressive quality of the words. Then begins a careful study of the composer's musical interpretation of the text.

To be a really capable conductor one

must have a keen ear for pitch, intonation and tone quality, a lively sense of rhythmic, melodic and harmonic values, a complete command of the intricacies of notation and a plastic conception of musical expression. To these should be added a knowledge of voice production, executive ability, an alert and resourceful mind, a gift for leadership, and an intuitive feeling for crowd psychology. This is a large order, and these qualities in their highest expression are only found in a few of the world's really great choral conductors. Most of us must be content if we attain to a fair measure of each of them.

Now to consider some of the difficulties which beset the choral conductor. Deviations from pitch are due to faulty tone production or to a lack of musical development or to both things together; consequently if good vocal habits can be cultivated and musical perceptiveness can be increased, this difficulty will eliminate itself. Rhythm has been wisely called the soul of music. In its common aspects, as, for example, a band's playing of a spirited march, it is the simplest and most easily understood of the elements of music. On the other hand, in its more subtle ramifications it is the most difficult and the least understood. Piano, organ, stringed instruments, wood-wind, brass and voice, each has a rhythmic feeling which is different from the others, and voice rhythms are the hardest of all. A truly rhythmic singer or chorus is a joy to the conductor, and they inject a living force into the music which audiences invariably respond to.

The melodic curve is the artistic basis of all music, and to grasp its inner meaning together with the essential quality of the innumerable chordal combinations in music is a necessity to any really vital interpretation. The musical ingredients must be fully assimilated by the conductor so that they may be presented in

vivid fashion to his singers. The latter must have implicit confidence in the musical capacity, taste and judgment of their conductor. It is fatal if he works for a certain effect at one rehearsal and another effect at the next rehearsal. It is slow work at best to mold a chorus to the leader's conception of the music, and no time can be wasted in experimentation or a wobbly interpretation of the composer's intentions.

While these remarks apply principally to the larger choral compositions, they concern also the singing of the simplest school songs. The one responsible for their use must impress on the children the fact that the music has a meaning to him which he fully understands. Even to make a bluff at this understanding is far better than to give the child the impression that the work in hand is a perfunctory and empty exercise, not worth analysis or explanation.

To know what you want, then, implies an earnest effort to comprehend the real import of music. And a search for this import brings its own reward, for it gradually opens up a world of marvelous sounds, sounds filled at times with pure fantasy, at times with hidden and elusive meanings and at times with unutterable joy and comfort.

Mechanism of Rehearsing

Assuming that we know what we want, the next question is how to get it. This brings before us for consideration the entire mechanism of rehearsing. Time is of the greatest importance, and must not be wasted. We must have all our plans laid in advance and not practice here and there at random or allow the singers to suspect for so much as a moment that we are not clear in our own minds as to what we wish to accomplish. Many pursue the antiquated plan of beginning on page one and hammering the work into the singers page by page, so that the end is reached with a sigh of relief. This hammering process usually results in a metallic, angular performance devoid of charm and well-considered contrasts. To employ it is a strategic blunder, for we injure voices by singing loudly all the time, and our singers grow restive under such a mechanical and ill-considered plan. We must remember that we are dealing with the human voice, which will not stand rough handling, and with the human temperament, which demands psychological treatment. The crucial points are to avoid fatiguing either the voice or the attention. If you are undertaking a work that is stiff going for your singers and beyond their experience or understanding, be sure to start with the most attractive portion, so as to engage their interest and enthusiasm as early in the game as possible. When you have planned out the work for a given rehearsal, attack the most difficult parts first, while the attention is fresh. These are apt to be the climactic points. The habit of practising backward is invaluable. It is discouraging to be constantly headed from the unknown and to see pages of uncharted music looming up in the distance. Get the climax first and then back up and lead into it and note the joy and satisfaction of the singers when they get their feet on comparatively solid ground. The pedagogical principle of moving from the known to the unknown is here reversed.

It is a foolish and short-sighted procedure to allow the choristers to sing full voice throughout a rehearsal. This strains the muscles of the throat, and the loud singing tires the ear and gets on the nerves. Much fatigue and unnecessary tension may be avoided by humming while notes and expression marks are in process of assimilation. Humming not only saves the voice, but improves its quality by cultivating relaxation, which is so necessary to good intonation and correct voice production. If the words are eliminated, the entire attention can be focused on the music. Without being conscious of it, most singers obtain their pitch more from chordal suggestion than from staff relationship; the soft singing permits the singers to hear the harmonies of the accompaniment distinctly, and this helps them amazingly in getting their parts. Then they are also free to listen to the guiding and warning remarks of the conductor.

Lastly, singers rarely hum out of tune. Of all the time-saving and nerve-shielding devices in chorus rehearsing, humming easily takes first place.

Dynamic and time values must be intelligently observed. A sustained, organ-like *legato* is about the last thing a singer acquires, and takes a world of patience to gain. But it adds wonderfully to the general effect and should be insisted on in season and out of season. The contrary effect, *staccato*, is more easily acquired, especially if its rhetorical value penetrates the singer's consciousness. Phrases, as a rule, build up toward the middle and decline at the end. The principle of good pronunciation should always prevail.

A given key, a given mood or a given rhythm becomes tedious if persisted in too long. If you have been practicing loud, aggressive and high-pitched music, shift to quiet and sustained music for a while. Mendelssohn's "Hymn of Praise" is taxing to prepare, for it consists of a procession of great choruses, each one of which is trying on the voices, both in range and in dynamics. But this is exceptional. If singers become restive or bored, change to something they know or like. If stern necessity keeps you at the discouraging parts, have a good story to tell, or illustrate your musical points by some humorous comparison. A good laugh is priceless. It heartens the disheartened and encourages the discouraged in a most surprising way. Above all things, send your singers home in good humor. If you have reason for satire and invective, forget it as the rehearsal draws to a close. Sing something climactic and inspiring, or quiet and soul-stirring, and send them home with assurances of your confidence and appreciation of their good will and hard work. Good nature and optimism are invaluable, and there is simply no justification for displays of artistic temperament on the part of a leader. If rhythmic difficulties are encountered, it will be found helpful to recite the troublesome passages in unison or monotonally; then when you fit the words to the music, your difficulties will have vanished. Syncopation bothers inexperienced people. Drill them on the "Doxology" and have them sing the notes between the beats instead of on the beats. To get rapidly moving notes clear and distinct rehearse them to the syllable *la* softly and lightly. This trick is particularly efficacious in the long roulades in "For unto us" from the "Messiah."

With small choruses one of the difficulties lies in the timidity of the singers. Frequently the tenor section is weak and when asked to sing its part alone succumbs through fright or self-consciousness. As the basses are usually more self-reliant, they should be made to rehearse their part first. Or the sopranos may rehearse the tenor part with the tenors. Many a conductor has been forced to have the altos sing on the tenor leads or on important sections where the alto part ceases, but of course at the same pitch as the tenor voices and not an octave higher.

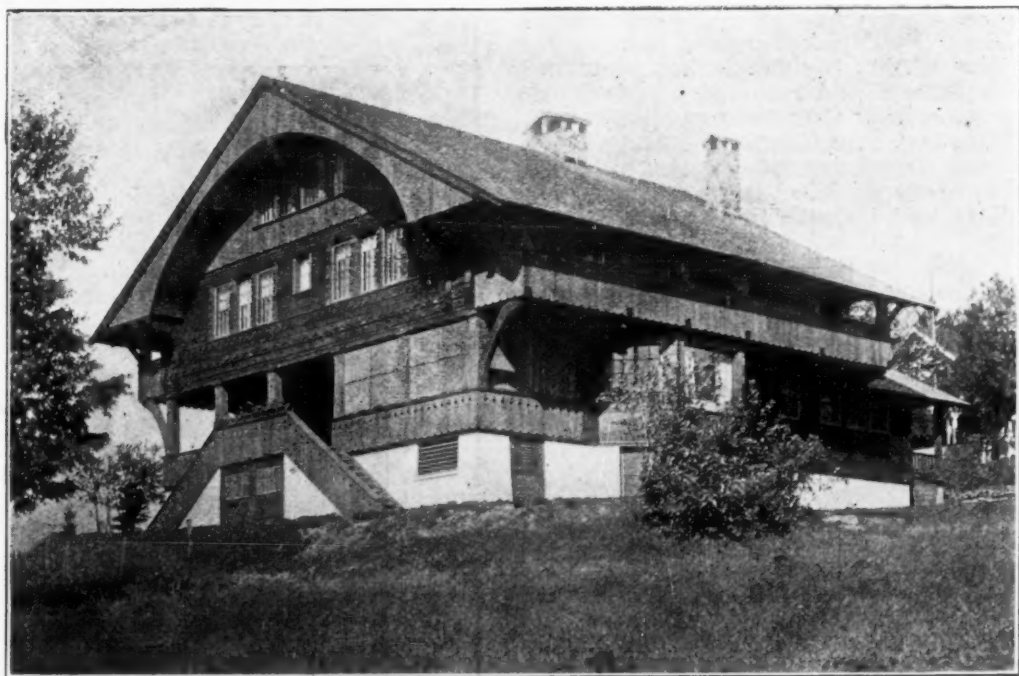
I once tried an experiment with a small chorus which failed of success, although theoretically it seemed logically valid. I placed the more experienced singers at the back, feeling sure that I could rely on them and thinking that the weak singers would be greatly assisted by hearing the strong voices behind them, and also that the volume would be increased. The experiment was tried at a rehearsal, fortunately, since it resulted most disastrously. The timid singers lost all confidence and practically flunked, while the good ones seemed blanketed by being placed behind them. So good singers to the front has been my working rule ever since.

If one is so fortunate as to possess an accompanist who can transpose the music to a lower key, it helps wonderfully in the portions where the range is too high for comfort. Otherwise the best plan is to rehearse the passages an octave lower until they are fully conquered.

Difficult intervals should be picked out and rehearsed alone, and the notes leading into them should not be sung until the awkward intonation is mastered.

To sum up, every ingenuity should be exercised in order to save time and to keep the interest of the singers alive. The conductor must strive to see the problems not from the standpoint of his own knowledge but from that of his inexperienced singers. Attention must be constantly drawn to the final goal; in other words, the participants must have set before them what it is all about and what the composer would wish them to do with the music. Life and meaning, well-considered contrasts in tempi, in dynamics, in tone-color, in feeling, such are the prime desiderata.

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Stokowski Introduces Two New Scores to Philadelphians

Chadwick and Garnier Compositions Fail to Impress—Povla Frijs the Soloist—A Notable Performance of Franck's Symphony.

Philadelphia, April 23, 1919.

UNDER normal conditions the twenty-fifth pair of concerts given in the Academy last week would have closed the Philadelphia Orchestra's season. The enumeration, however, was inaccurate, since two concerts postponed from last fall because of the epidemic are still to be made up. They will be given on Friday night and Saturday afternoon of the current week and the season which ended in name last week will end in fact.

For the program which was to have closed the series Mr. Stokowski had set forth as the major instrumental feature the Franck masterpiece in D minor. The conductor was fervently applauded for a most admirable reading. Altogether the interpretation of this fine modern symphony was one of the best of Mr. Stokowski's achievements throughout the year. It was particularly conspicuous at last week's concerts, since, so far as the instrumental compositions went, the balance of the program was not especially inspiring. The better of the two novelties submitted was a "poem" entitled "Vision," by Louis Garnier, a Franco-Russian composer of Swiss birth. Mr. Goepf, the program commentator, calls the work "a study in dissonances." The rating is apt, and yet, happily enough, the queer discords and startling accidentals are not actually displeasing, since for all its intense modernism the score does not disdain melody. M. Garnier's concessions in this regard thus disassociate him from such gleeful exploiters of cacophony as Schöberg and Leo Ornstein. Despite their queer setting there

are actually appealing and haunting harmonies in "Vision," notably a wistful bassoon theme and the admirable effects achieved with trumpets and celesta in the musical tempest preceding the unresolved "meditation" at the close. Perhaps the chief defect of this singular work is that its title is quite meaningless. It might just as fittingly be called "Study or Opus X" as "Vision."

The other new score was by the scholarly George Whitfield Chadwick. It purported to be an orchestral "ballade" illustrative of Burns' "Tam o' Shanter." Correctness and a lack of really vital

inspiration are the impressions derivable from a hearing of this work. Tam's eerie adventure is rather conventionally depicted after the fashion of a "Danse Macabre," with a structure of Scotch airs and an embellishment of "trap" effects, and then follows a somewhat protracted passage more subjective in mood, authoritatively wrought and yet dull. The score as a whole could profit by some condensation.

Povla Frijs, soprano, was the soloist. She submitted Moussorgsky's picturesque "Le Hopak," Alexandre Georges's "Hymn to the Sun," written to the shimmering verse of Jean Richepin and the exquisite "Invitation au Voyage" of Henri Duparc, set to the remarkable poem of Charles Baudelaire. It was unfortunate that these glowing verses were so sobered and entangled by the "Sunday-schoolish" and inaccurately rhymed translation of Bliss Carman, with which they were bracketed on the program book. Luckily, Mme. Frijs's clear diction was devoted to the original French. As an opening offering she gave the lovely "Archangel" aria from Franck's unsurpassed modern oratorio, "Redemption." H. T. CRAVEN.

NOTES OF THE CHICAGO STUDIOS

Chicago, April 26, 1919.

THE following are the results of the preliminary contests for the grand pianos offered for competition among students of the Chicago Musical College by two piano firms. The three students in the post graduation class who were successful in one contest were Jane Anderson, Wyeneta Cleveland and Gertrude Mandelstamm. The judges in this contest were Moses Boguslawsky, Henriot Levy, Edgar Nelson and Silvio Scionti. In the other competition the successful contestants were Elsie Weiskopf, Herbert S. Johnson and Kathryn Anderson. The judges were Gordon Campbell, Henry P. Eames and Mme. Sturkowsky.

In the competition for a free vocal recital the three students chosen were Irene Dunne, Bernice Seabury and Soli-

dad Rindon. Their judges were Arthur Burton, D. A. Clippinger and Daniel Protheroe. In the preliminary competition for a free public violin recital the successful contestants were Ilee Niemack and Harold Ayres. The judges for the latter contest were Richard Czerwony, Frederik Frederiksen and Ernest Toy.

Edith Welch, of the violin department, has just returned from a concert tour of seven months' duration.

Ruth Meyer, organ student, gave a recital at the Tabernacle Baptist Church April 13.

Anne Leonard, student of the voice department, has been engaged as solo soprano of the Lockhart Concert Company, which will make a tour of cities in Colorado next June and July. The tour will be under the direction of the Standard Lyceum Co.

May Hayward, student of the voice department, gave a program of songs at Great Lakes, April 15.

Mrs. Edward MacDowell appeared in a lecture recital at the American Conservatory Monday evening under the auspices of the Sigma Alpha Iota Sorority. She was greeted by a large audience.

Lieut. Frederick Persson, bandmaster of the 138th regiment, has returned from France and resumed his duties at the American Conservatory.

Eugene Stinson, baritone, and Cooper Lawley, tenor, artist pupils of Lelia Breed, gave an interesting recital at the Palette and Chisel Club Tuesday afternoon.

Adelina Reinhart, soprano, pupil of Lelia Breed, gave a program before the Rogers Park Women's Club at the Edgewater Beach Hotel Wednesday evening.

M. A. McL.

BARITONE AIDS READER

Walter Greene Appears with Amy Baker in Biltmore Recital

Amy Baker gave her annual recital of recitations in the Music Room of the Hotel Biltmore, New York, on Friday afternoon, April 25, assisted by Walter Greene, the New York baritone. Miss Baker was at her best in Alfred Noyes's "The Highwayman." She also recited poems by James Russell Lowell in honor of the centenary of the great American poet, Anna M. Henderson, Eleanor Baldwin, and others.

Mr. Greene had a conspicuous success in an aria from Diaz's "Benvenuto" and duplicated it in his song groups, which included Bruno Huhn's new song, "Echo," Victor Herbert's "Molly," Vanderpool's "Ye Moanin' Mountains," and a group of "darkey spirituals" arranged by David Guion. He was in admirable voice and was given six recalls after the spiritual group. Alfred Boyce was his able accompanist.

Earle Swinney, head of the vocal departments of the University of Wisconsin, is widely known both as a teacher and as a very popular concert baritone in the Middle West. He has recently added to his repertoire, "I Did Not Know," "Ye Moanin' Mountains" and "Ma Little Sunflower," all three by Frederick W. Vanderpool.

ORNSTEIN AND ORCHESTRA IN AN AMPICO CONCERT

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The concert given in Carnegie Hall on the evening of April 23 brought out a large audience to hear the Philharmonic Orchestra, Leo Ornstein, and, last but not least, the Ampico Reproducing Piano.

The third "Lenore" Overture was an auspicious choice for the opening number, and then came the evening's great feature, the Mendelssohn Piano Concerto in G Minor, Op. 25, which gave each of the three attractions a chance to speak respectively for themselves, himself and itself. Of the performance which the members of the orchestra put to their credit it is not necessary to speak. And Mr. Ornstein, too, scarcely needs the special commendation into which special comment would resolve itself. But the Ampico, inasmuch as that does not often have the chance to cover itself with glory on the Carnegie stage, perhaps does. It is too bad that reproducing pianos, unlike prima donnas, cannot make smiling acknowledgment of floral tributes, for while no material bouquets were handed it, the Ampico received more than one sweet-smelling compliment. With Mr. Ornstein sitting passively by, it contributed the solo part in the first movement, the *Molto allegro con fuoco*, of the Concerto. The *Andante* and the *Presto*, *molto allegro e vivace*, had Mr. Ornstein himself as soloist.

The second half of the program brought the "Tasso" symphonic poem of Liszt and a group of piano solos. The Chopin Nocturne, Op. 15, No. 2, in F Sharp, was first played by Mr. Ornstein and then repeated by the Ampico from a record of his playing. The other numbers were his own "Impressions of Chinatown" and the Hungarian Rhapsody No. 13 of Liszt.

The Tchaikovsky "Marche Slav" closed the program. D. J. T.

COHOES, N. Y.—Mrs. Charles A. Dix, contralto; Mrs. William T. Lawrence, soprano, and Clarence Stewart, baritone, assisted by Mrs. Carolyn Rivers Mann, soprano, gave a sacred concert at the First Methodist Church April 23.

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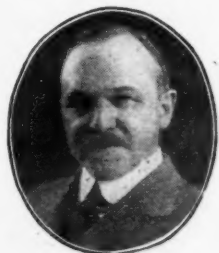
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Local Oratorio Society Presents Mendelssohn's "Hymn of Praise" Under Baton of John J. Moncrieff—Minneapolis Symphony Gives Russian-French Program—Percy Grainger, Anna Fitzu, Morgan Kingston, Harriet McConnell, Emma Noe, Albert Lindquist and Finlay Campbell Acclaimed in Concerts—Other Events

WINNIPEG, April 22. — Western Canada's eleventh annual spring festival was held at Winnipeg April 14, 15 and 16 under the auspices of the Winnipeg Oratorio Society and the Board of Trade. Three matinées and three evening performances were given, with a total attendance of 15,000, far in excess of any previous festival in this respect. The Minneapolis Symphony Orchestra, under Emil Oberhoffer, conductor, played at every concert. This orchestra has been engaged for nine successive festivals, and until Winnipeg can boast of a first-class orchestra of its own it is practically assured that the popular Minneapolis conductor and his men will continue to play here annually.

The Winnipeg Oratorio Society's choir of 200, which has been the backbone of the spring festivals ever since their inception in 1909, excelled its previous fine accomplishments. The performance of Mendelssohn's "Hymn of Praise" at the second evening concert by the combined forces was notable and will live long in the memory of the vast audience that filled the Auditorium Building. The outstanding features of the performance were the opening chorus, "All Men, All Things;" the glorious chorale, "Let All Men Praise the Lord," and the final chorus, "Ye Nations." The unaccompanied portion of the chorale, a severe test for a chorus, was finely executed. At the final concert the Oratorio Choir sang three *à capella* numbers, Gretchaninoff's "Cherubic Hymn," Arkhangelsky's "Dusk of Night" and Sir Charles V. Stanford's "Blue Bird." The Festival closed most appropriately with "Britons Alert," from Elgar's "Caractacus," the orchestra accompanying. John J. Moncrieff, the Oratorio Society's conductor, led the orchestra and chorus, and the effect of the stirring patriotic poem set to Elgar's magnificent music was most thrilling. Mr. Moncrieff received an ovation which was well deserved. He has brought his chorus to a high pitch of excellence. Winnipeg and the West are proud of him and the loyal body of singers he so ably conducts.

At the conclusion of the final program Mr. Oberhoffer led the chorus and orchestra in the anthems of the allied nations.

Of the work of the Minneapolis Symphony Orchestra, it is only necessary to say that it upheld the fine reputation it has achieved. The accompaniment to the "Hymn of Praise" was undoubtedly the best accompaniment playing ever done by the orchestra in Winnipeg. The Tchaikovsky Fifth Symphony, the Franck D Minor Symphony, Debussy's "L'Après-midi d'un Faune" and the Tchaikovsky "Marche Slav" were the outstanding features of the orchestral programs.

A Galaxy of Stars

Percy Grainger appeared at the Festival as pianist, conductor and composer and distinguished himself in all three rôles. Mr. Grainger gave the Tchaikovsky Concerto in B Flat Minor with the orchestra and created a sensation by his virile playing. At the second matinée concert he played Chopin's A Flat Polonaise, Grieg's "Springtime" and the ever-popular Second Rhapsody, responding to several encores. The orchestra contributed his own "Gumsucker's March" and "Colonial Song," conducted by the composer.

Anna Fitzu, soprano, sang at two concerts. Her offerings included "Vissi d'Arte" ("Tosca"), "Bird Song" ("Pagliacci") and an arioso from "Bohème." Miss Fitzu endeared herself to Winnipeg by her charm of voice, art and manner. One only wished she might have had the proper operatic setting for the arias. She generously added several songs, including "Spring," Grant, and "Calm as the Night," Bohm. Her piano

accompaniments were played by Fred M. Gee of Winnipeg, the Festival accompanist, who has filled this position for many years.

Morgan Kingston, tenor, made his first Winnipeg appearance at the Festival and made good, both in the "Hymn of Praise" and at the final concert, when he sang four big operatic arias. It is



Anna Fitzu, Soprano, and John J. Moncrieff, Conductor of the Winnipeg Oratorio Society

difficult to refrain from using superlatives when referring to Mr. Kingston's interpretation of the "Sorrows of Death." The tenor solos in the Mendelssohn oratorio were superbly sung by him. Morgan Kingston is an eminently satisfying oratorio singer. How few there are who possess the sincerity plus the voice and intelligence necessary to be a good interpreter of the great sacred masterpieces.

Emma Noe, soprano; Harriet McConnell, contralto; Albert Lindquist, tenor, and Finlay Campbell, bass, who are on tour with the orchestra, took a prominent part at the Festival in solos with orchestral accompaniment. Miss Noe and Miss McConnell also sang the principal parts in the "Hymn of Praise." Albert Lindquist displayed a beautiful voice and made a big hit, so much so that one of the local societies is already negotiating for his return next season. Finlay Campbell is a great favorite with Winnipeg audiences. His aria, "She Alone Charmeth my Sadness," gave him a fine opportunity and he rose to the occasion.

To sum up, the Festival was the biggest and best so far held in Western Canada. The Winnipeg Oratorio Society, whose labors for the past twelve years have made the Festivals possible, covered itself with glory and added immeasurably to its prestige. The "Hymn of Praise" was the finest combined choral and orchestra performance given in Winnipeg up to the present time. Much of the success of the Festival was due to the indefatigable and loyal work of John J. Moncrieff, the Oratorio Society's conductor, not only to his labors as conductor but also to the important part he took in the business management of the undertaking. The many public-spirited citizens who gave the enterprise their financial guarantee also deserve the gratitude of all lovers of good music.

Women's Musical Club Meets

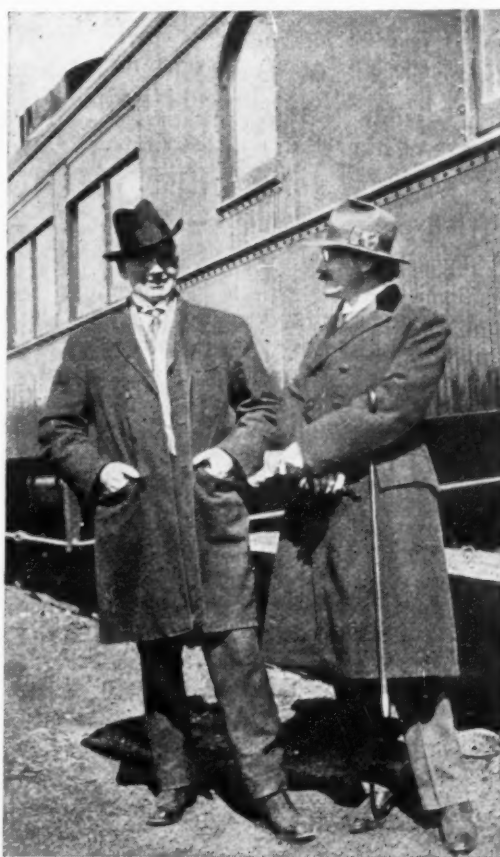
The Women's Musical Club held its annual meeting recently. Most satisfactory statements were presented by the

retiring officers. The membership is now 461, 329 associate, 119 active and 13 students. The total attendance for the past season was 2578, an average of 235 for each meeting. Mrs. R. D. Fletcher, in her president's report, pointed out with satisfaction that despite war conditions and the influenza epidemic, the membership had kept up. In addition to the twelve regular club concerts, Rudolph Ganz, pianist, and Richard Czerwonky, violinist, have given recitals this year under the club's auspices. Mrs. Fletcher was re-elected president. For vice-president, Mrs. W. B. Sterling was chosen; second vice-president, Mrs. James H. Elliott; honorary secretary, Mrs. R. Y. Kilvert; honorary treasurer, Mrs. C. V. Alloway; librarian, Mrs. R. Driscoll; secretary-treasurer, Constance Denholm. The president is chairman of the program committee.

Reed Miller Scores

The Winnipeg Male Voice Choir gave its annual concert in Young Church recently before a large audience. The choir, formed in January, 1916, has made rapid strides, and at the recent concert proved itself worthy of a prominent place among Winnipeg's choral organizations. The program was well chosen. The most effective numbers were "There Rolls the Deep," Nicodé; "The Rev-eille," Elgar; "Dance of the Gnomes," MacDowell, and "Little Billee," Boughton. George Price, the conductor, deserves praise for the artistic results attained in a comparatively short time. He had his choir of sixty under splendid control throughout the performance, and their work was notable for fine enunciation and shading. Some of the climaxes were inspiring, especially in the Elgar works. The Male Voice Choir is fortunate in having a capable and loyal executive committee which looks after the business of the organization in a manner which might well be imitated by some other choral societies.

The assisting soloist was Reed Miller, the noted American tenor, who made a splendid impression by his fine singing.



Emil Oberhoffer, Conductor of the Minneapolis Symphony Orchestra, and John J. Moncrieff (on left)

Mr. Miller sang several numbers with the choir, in addition to three song-groups. Both the choir and visiting soloist had to respond to several encores.

Stanley Osborne, accompanist of the choir, presided at the piano and organ and fully sustained his reputation.

The series of twilight organ recitals at St. Luke's Anglican Church, given

every Sunday afternoon during Lent, have proved an unqualified success. They were attended by large audiences. Fred M. Gee, H. St. John Naftel and Arnold Dann were the organists officiating, and several of Winnipeg's prominent vocalists also took part in the programs. Increasing interest is being shown by our public toward the organ recital, and it is one of the most gratifying signs of an undoubted revival of interest in things musical.

The Winnipeg Music Teachers' Association was organized this month at a largely attended banquet held in the Royal Alexandra Hotel. A constitution previously prepared by a special committee was duly adopted and the following officers elected: President, Rhys Thomas; acting past president, F. Hotchkiss Osborn; vice-president, Louise MacDowell; members of the executive board, J. W. Matthews, Eva Clare, W. George Rutherford, Watkin Mills, John Waterhouse, Mrs. Swale Vincent, Mary Robertson and Leonard Heaton. Robert Fletcher, Deputy Minister of Education



Harriet McConnell, Contralto, and Morgan Kingston, Tenor

for the Province of Manitoba, made the welcome announcement that the campaign for school music credits is finding favor in educational circles and that the prospects are good for the inclusion of music in a group of optional subjects in the high school curriculum.

Brooklyn Music School Settlement Has Yearly Reception

The April at home and musicale of the Brooklyn Music School Settlement was held Sunday afternoon, April 27. The program was given by Augette Foret, head of the French department, and Willem Durieux, in charge of the ensemble work. Mme. Foret is widely known, especially in Europe, as an exponent of folk-songs, and has toured successfully through the United States and Japan, where she appeared before the Mikado. She sang her first group in the costume of a Breton peasant and her second in a bergerette costume. Mr. Durieux is first cellist of the New York Symphony Orchestra. Mrs. Emil Boas accompanied Mr. Durieux and Claude Warford, Mme. Foret. The program numbers included a Sonata in F Major, Brahms; "Le Joli Tambour," "Berceuse," "Celui que Mon Cœur Aime Tant," "Ma Fille, Veux-tu un Bouquet," "Le Petit Grecoire," "Avec Mes Sabots," Breton folk-songs; an "Air," by Hüe; Popper's "Papillon"; "Menuet de Martini," "Il Regardait Mon Bouquet," "Non, Je ne Crois pas," "Maman, Dites-moi" and "La Laitière de Trianon," eighteenth century songs.

SYRACUSE, N. Y.—The choir of the First Baptist Church, Charles M. Courboin, organist, and Howard Lyman, choirmaster, presented excerpts from Stainer's "Crucifixion" on Sunday evening, April 13, followed by Dubois's "Seven Last Words of Christ" and Stainer's "Daughter of Jairus," at two special musical services on Good Friday and Easter evenings. The solo quartet includes Gladys Weller, soprano; Alice Coddington, contralto; William A. Snyder, tenor, and C. Harry Sandford, baritone, with vested chorus of fifty men and women.

More Support Offered for American Composers' Fund

To the Editor of MUSICAL AMERICA:

I would like to say a few words about Bernard Rogers' reply to Robert Wilkes' plea for pensions for our American composers.

To begin with, Mr. Rogers seems obsessed with the fear that certain young composers will regard him as a "cynical foe to the cause they are striving to advance." Far be it from me to impute any such indignity to Mr. Rogers. It is true that he has consistently preached the doctrine that American music has as yet not attained the heights of Musical Parnassus, thus belittling what has, in spite of adverse conditions, already been achieved.

He also, in the main, has severely criticized all the American music he has had occasion to review, while falling down in adoration before the foreign gods of contemporary creative effort. I say in this connection that, from the bottom

of my heart, I forgive him all the kind things he has said about my own little efforts, but can neither forgive nor forget the bucket of mud he dumped on that American masterpiece, "Bianca." Despite all this does he not counterbalance it by many manifestations of the kindest spirit toward our composers? Has he not out of the treasure house of his critical omniscience, gratuitously offered the invaluable advice to our composers to abandon the obsessions of our modern full orchestra and write for the prehistoric combination in use a century and a half ago, all of which advice, if followed by some benighted composer, will no doubt lead to the production of a great American composition; and this despite the fact that, as Mr. Dooley says, "we're living in the days of open plumbing," and also be it said of muted brass and trilled cymbals.

Then has he not again told our composers to take a trip to the prairies and sing of the starlit nights to be found

thereon, all of which will no doubt produce the same "greatly to be desired summation," even if railroad fare has been raised to three cents a mile and the income from serious composition doesn't exactly warrant tossing the meager returns over a railroad ticket window. And now Mr. Rogers comes out in opposition to the only practical plan for ameliorating the condition of our composers that I have yet seen. But even in this article he must needs show himself the composers' friend and he crowns all by informing us that "whenever he sees a musician in a hole he will give him a hand." Now I have seen musicians in all manner of circumstances, but have never had the good or ill fortune of seeing one "in a hole." But I can assure Mr. Rogers that should this exigency ever arise, it offers at least one opportunity on which he and I can join hands. And now that we understand each other, let me take up his article in detail.

Generally speaking, he clearly gives the impression of being firmly and forcibly opposed to Mr. Wilkes' plan of financial aid for our composers. But while this general impression is undeniably made it is somewhat difficult to disentangle from the conglomeration of admissions, "nevertheless" and "let us therefore" the concrete arguments by which he arrives at the conclusion that Mr. Wilkes' plan should not be adopted.

In fact I feel that possibly I ought to apologize to Mr. Rogers, if as a poor individual whose brain is somewhat beclouded by the double process of making a living and at the same time endeavoring to write serious music, I do him an injustice and in any way misrepresent him in an effort to summarize his arguments.

His first argument against the plan seems to be that it will hurt the pride of our composers to subsidize them in any way. The gentleman evidently misses the point that our composers are not asking for charity. They demand a *quid pro quo*. And if the returns from serious music do not give this, as a matter of right it should come from some source. To my mind Mr. Rogers makes a very good point when he seems to imply that the Government should do this, if it be done at all, but the fact of the matter is that until such time as the Government can be induced to take this step, private individuals are the only alternative. Then as to the quality of the product being hurt by composers accepting awards, history seems to be all against him. Beethoven, Wagner, Tchaikovsky and others all seem to have taken money without injury to their productive efforts. And, pardon me, but I cannot help but wonder if Mr. Rogers' feelings are hurt when he accepts money for his "musico-literary" efforts. To be frank, I can see no difference between a composer accepting pay for his creative efforts and a critic pay for his endeavors.

Mr. Rogers' second argument seems to be that pensions are unnecessary; composers can do other things for a living and still compose. This is a point on which I wish Mr. Rogers had enlarged. To be sure he does indicate several ways—in the first place, conducting. In this connection, pleading guilty to a sort of hankering to conduct an orchestra, may I ask where are the orchestras to be conducted and how is an American composer to get the technique and necessary experience? All this in view of the fact that when a prominent conductorship is vacant, over the pond must our musical Maecenas' journey; an American is not good enough. As for "musico-literary" work, from what I can see a man must grind it out at such a rate as to absolutely preclude any effort at composition.

As for teaching, this is even still more the case. I fail to see how any one could have followed Mr. Wilkes' able exposition of the matter and believe that it is possible for one to teach and have any material portion of one's time and energy left over for composition. So please enlarge and tell us how to earn a livelihood and at the same time compose.

Mr. Rogers' third argument seems to be that there is a better plan than pensions; let us educate the public toward a better appreciation of the efforts of our composers and adequate remuneration will follow in its course. He does in a measure admit that until this state is arrived at something ought to be done. But grant that it is arrived at, will our composers of really serious music be adequately remunerated? I doubt it. While their royalties may somewhat increase, yet to make a living composers will still, as now, have to capitalize their fame and popularity by pursuing some avocation other than composition. And then again Mr. Wilkes' plan has the undeniable merit of getting directly at the root of the evil.

Is it not time that all the talk we hear about helping the American composer, "pulling musicians out of holes," etc., cease, and that deeds take the place of words? So much is said about the native composer and so little actually done. What better plan has any one to offer than that of Mr. Wilkes? If so, I challenge them to come forward with it. If there be none are we to stand idly by and allow our composers to wallow in the slough of financial despondency or send them on wild goose chases with Prix de Romes pursuing the fetish of mythical "atmosphere," or rather will we not take some practical steps to put into actual execution the good and wise plan devised by Mr. Wilkes, a plan which, while it may not actually accomplish it, nevertheless offers the only solution of the question of producing the conditions under which the American Musical Messiah is likely to develop?

J. P. DUNN

Jersey City, N. J., April 15, 1919.

CHARLES CITY, IOWA.—Enid Alexander, violinist, of Leon, Iowa, who was engaged several weeks ago to go overseas for the purpose of giving entertainments to the soldiers, has recently sailed from New York. Miss Alexander has been in Lyceum and Chautauqua work for several seasons touring different parts of the United States. She has spent several winters in New York in concert work.



"Mayo Wadler scores distinct success in Chicago début."

—Maurice Rosenfeld

on April 10th

Frederic Donaghey
in the Chicago
Daily Tribune

"NOTHING better has been heard in this violin infested season from anybody than Mayo Wadler's playing of Lalo's 'Guitare' and a 'Hindu chant' by Rimsky-Korsakow.

"His technical display was dazzling. The newcomer exposed a rich, full, warm tone besides, and a graphic estimate of proportion. He was stimulating in Tor Aulin's concerto and he bettered the material in two transcriptions of negro spirituals.

"Wadler's all modern program was varied enough to permit him to exhibit more than one aspect of his gift and training and he came through with actual brilliancy."

Karleton Hackett
in the Chicago
Evening Post

"VIOLINISTS are so common these days that we are rather blasé, yet Mayo Wadler evidently has something of distinctive worth to send forth through his violin. He possesses a fine tone, clean technique, and there is spirit in his playing. It was possible for me to hear only the last group of his program, but this was so well played that I was sorry that I had not been able to hear more."

Henriette Weber
in the Chicago
Herald and Examiner

"ANOTHER young man came out of the East to show us how the fiddle should be played and it is fair to assume that the moderate-sized audience that gathered to hear Mayo Wadler last evening will be transformed into a much larger one when he comes again.

"Wadler has a positive personality which projects itself into all he does, leaving an unforgettable impression. He played the Tor Aulin concerto so well that the following pieces were eagerly awaited. And he did not disappoint, for there were finish and grace and understanding in abundance, and in the 'Hindu chant' by Rimsky-Korsakow, and the two negro spirituals there was a world of feeling. He will make his way and go about as far as any of them at that."

Maurice Rosenfeld
in the Chicago
Daily News

"MAYO WADLER, in an intense and truly musical performance of the Tor Aulin concerto, gave ample evidence of being an intelligent, musical player, endowed with a considerable technique, of having a warm, full tone at his command, and of possessing a taste for the newer and lesser known works for his instrument, the program having the rare distinction of being all modern."

Herman Devries
in the Chicago
Evening American

"WADLER is decidedly the musician-artist violinist. He plays cleanly and well, and draws a vibrant, very sympathetic singing tone. I heard sufficient to convince me that Mayo Wadler is one of the 'coming' violinists."

Edward C. Moore
in the Chicago
Daily Journal

"MAYO WADLER gave a violin recital rather different in character from the general run, different enough to set him apart from most violinists. From the fine, warm quality of tone that he produced, the rapidity and certainty with which he shot out technical feats, and his frequent sure-fire harmonics, one might almost suspect him of being one of the Auer brood of violinists, but no Auer pupil has ever yet played such a program."

"TRISTAN AND ISOLDE" LEADS OFF LONDON'S WEEK IN OPERA

Opera-Mad Public Hears Beecham Company in "Il Seraglio," "Trovatore" and "Samson"—Katharine Goodson and Her Husband Entertain Dame Melba—Helen Henschel, D'Alvarez and Roger Quilter Among Recitalists—Honor Sir Frederick Bridge When He Retires as Westminster Abbey Organist

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, April 7, 1919.

PAPERS and people are full of the coming season of grand opera at Covent Garden, the first for five years and one of which much is expected, both artistically and financially, for the musical appetite of the public has waxed and grown strong on the excellent fare provided of late. The auguries are good, inasmuch as a democratic innovation has been announced, that of Saturday evening performances being given with the best casts and much cheaper seats.

The portals of this popular house in Bow Street will swing open on May 5 for this season, which is to last until July 28. There are to be seventeen Italian operas and ten French sung in the original tongue, and two Russian operas to be given in English, Rimsky-Korsakoff's "Night in May" and Borodine's "Prince Igor." Most of the singers are to be newcomers, especially Tom Burke, a tenor, of whom much is expected.

This week's concerts have generally been good and well attended and really frantic demonstrations have taken place at Drury Lane, first in the desperate endeavors of opera-lovers to get seats, and then in their exhibitions of enthusiasm for the performances, all of which have been of the best.

A fine performance of "Tristan and Isolde" was Monday's offering of the Beecham forces, with the usual cast, Rosina Buckman, Frank Mullings, Edna Thornton and Robert Radford. "Il Seraglio" was revived on Thursday, with Miriam Licette as a truly delightful *Constance*, and a merry evening it was. On Saturday we had "Trovatore" for the matinee and "Samson and Delilah" in the evening. It was wonderful to see the good old-fashioned Italian opera filling the house at the matinee, quite on a level with its more modern and superior sister-show.

A concert of outstanding excellence was given in Æolian Hall on Monday by Helen Henschel, daughter of the noted conductor, composer and singer, George Henschel. She had not been heard in London during the war. She sang, among other numbers, songs by Poldowski, Parry, Walford Davies and her father. It was delightful to hear her fresh and beautiful voice, used with such sympathy, and also to be able to understand each word, for her enunciation is remarkable. The pianist was Auriol Jones, an expressive and attractive player.

Also on Monday, in Wigmore Hall, Norman M. Stone, a new tenor, gave a recital at which he was assisted by Richard H. Walthew. Schumann's "Dichterliebe," in a new translation by Ulric Gantillon, M.A. (Oxon.), was an interesting item on the program, which included also choice songs by Debussy, Walford Davies, Arthur Somervell, as well as Irish and West County folk-songs.

Bach Choir in Concert

The same evening the Bach Choir, under Dr. H. P. Allen, in the Central Hall, Westminster, gave remarkable perform-



Bessie Tyas, Leading Soprano of the Beecham Opera Company, as "Lakmé"

ances of "A Prayer," by Frank Bridge, and Charles Wood's "Dirge for Two Veterans." Franck's "Les Djinns" was delightfully played by Howard Jones.

Yet another concert of first importance was given on the same evening by Michael Doré, a violinist, who possesses strength, charm and individuality and who gave fine performances of Glazounoff's Concerto in A Minor as well as Bach, Kreisler, Wieniawski and Manlio di Veroli numbers.

A delightful even if rather long program of songs by Martin Shaw was beautifully interpreted by Ursula Greville and George Parker last Tuesday. The composer, who acted as accompanist, proved himself to be a writer of fresh and telling melodies.

Also on Monday we were bidden to a reception given by Katharine Goodson and her husband, Arthur Hinton, at their home in St. John's Wood, for Mme. Melba. The famous diva had arrived in England only about a week before and, though the invitations were sent at very short notice, many well-known society people and musicians as well as many representatives of the press assembled to greet her and do her honor.

Mme. Melba's re-entrée at Covent Garden is being eagerly looked forward to. It is announced that she and Katharine Goodson will make several joint appearances both in London and the provinces, under the direction of their manager, Lionel Powell.

Another d'Alvarez recital was the order of the day in Æolian Hall on Tuesday, when the artist gave a well selected program of numbers by Beetho-

ven, Wolf-Ferrari, Respighi, Pedrell, Chausson and Massenet. In response to the applause she gave as encores the "Habañera" from "Carmen" and songs by Huë and Debussy.

Another violin recital was given on Friday by Vivien Hughes, who, with each fresh public appearance, gives new evidence of earnest study and steady advance. She has a full tone and brilliant execution and phrasing as well. She played Glazounoff's Concerto in A Minor and the "Kreutzer" Sonata.

A pleasant concert was given in Wigmore Hall by Roger Quilter. Gervase Elwes sang nine delightful Quilter songs, among them "Seven Elizabethan Lyrics" and "Two Old English Tunes," and there was also a charming song by Winthrop Rogers to words by Whitman. John Ireland played some pieces of his own for piano and also his second Trio with Beatrice Langley and Cedric Sharpe.

The Symphony Concert

There were the major musical attractions on Saturday. At Queen's Hall a symphony concert, under Sir Henry Wood, with Albert Sammons and d'Alvarez as soloists, and a Suite in G for Orchestra, by William Boyce, an eighteenth century composer, as novelty.

At Wigmore Hall William Murdoch gave a recital and again proved himself a pianist of highest rank. He gave an interesting performance of a new work by Julius Harrison, "Four Worcester Pieces." The last of these, "The Ledbury Parson," played for the first time, is a merry and robust piece.

Vladimir Rosing gave another recital of French and Russian songs in Æolian Hall. His program also included the Brahms "Nightingale" and "Serenade." Mr. Rosing delighted his hearers with his dramatic powers and keen appreciation of "atmosphere." It is good news that his recitals are to be continued through the season, after which he may make an American tour.

Marguerite Nielka gave a delightful vocal recital on Wednesday last, when she was assisted by Albert Sammons, violin, and Anthony Bernard, piano. It was a welcome return to the concert platform, for Miss Nielka is the possessor of a beautiful and sympathetic voice.

The Music Club gave a complimentary dinner to Sir Frederick Bridge on April 1 to mark his retirement from the post of organist of Westminster Abbey, where he has been upward of fifty years. Lord Ernle was in the chair, and there was an attractive program of music selected from the works of Sir Frederick, performed by Ben Davis and a quartet composed of Hatherley Clarke, Herbert Thompson, Bertram Mills and Leonard Salisbury, under the direction of Dr. Sydney A. Nicholson. The speeches were long and eloquent and all accorded high praise to this great musician.

H. T.

Elizabeth Kelso Patterson, vocal teacher, of New York, will give a recital in May, at which she will present ten of her pupils. Miss Patterson will hold her summer classes during July and August in Woodstock, N. Y. Many of her pupils have already arranged to spend these months with her.

Evelyn Jeane, soprano soloist of the Old South Church of Boston, was the soloist at the Claremont Presbyterian Church of Jersey City on Easter. A string quartet assisted.

LOUISE LLEWELLYN CHARMS IN RECITAL

Louise Llewellyn, Soprano. Recital, Æolian Hall, Evening, April 22. Accompanist, Ludvik Schwab. The Program:

"Cangia tue voglie," Fasolo; "O, Sleep, why dost thou leave me?" O, Had I Jubal's Lyre, Handel; "Le soleil monte" (Breton folk-song), Harmonized by Ducoudray; "Les papillons," Chausson; "Soir," Fauré; Two Shakespeare Songs—"O, mistress mine" and "Blow, blow, thou winter wind," Quilter; "Hulanka" (arranged for soprano by Iarecki), Chopin; "Snow-white kimono," Iarecki; "Tylem wytrwal," Paderewski; "S Kukloi" and "Kot matros" (from the "Enfantines"), Moussorgsky; "Piscalku" and "Husari" (Moravian folk-poetry), Novak; "Hej zapadaj slniecko" (Slovak folk-song), Harmonized by Novak; "Rvan jsem, muen" and "Struna naladena" (Bohemian gypsy songs), Schwab.

An irresistible charm pervades the work of Louise Llewellyn, whose New York recital last week proved to be one of the most heart-warming affairs of the season. Her voice, while not a large or powerful one, is in its best moments singularly fresh and delightful and lends itself happily to the type of song in which she excels. Miss Llewellyn has spent years in the study of Bohemian and Slavonic folk-song generally and few artists before the public compass and realize its spirit with such felicity. Simplicity, the first requisite in music of this kind, the young soprano commands without affectation, and it is with the utmost sincerity and enthusiasm that she penetrates into the very marrow of the songs of Bohemia, Poland or Russia.

The numbers by Chopin, Paderewski, Moussorgsky, Novak and Schwab proved the happiest moments of the evening, though her singing of two Shakespearean settings by Roger Quilter nearly equalled them. She caught the sly fun of Moussorgsky's two children songs, but contrived to express convincingly the very opposite emotions contained in Paderewski's delicious vocal mazurka, "Ah, the torments." The Bohemian folk pieces by Novak she gave with the intuition of a native. Several numbers had to be repeated and Miss Llewellyn was the recipient of a very cordial greeting. In personal charm and winsomeness we have heard few singers this year who equal her.

Ludvik Schwab played her accompaniments in energetic fashion. H. F. P.

Harriet McConnell Gives Successful Recital in Bluffton, Ohio

BLUFFTON, OHIO, April 15.—At the High School Auditorium on April 7 Harriet McConnell, the young New York contralto, gave a successful recital. In her varied program she showed herself an artist of great ability, the possessor of a rich contralto which she uses splendidly. Among her most liked offerings were Gilbert's "Evening Song," which was redemanded, Warford's "Armenia," Schindler's arrangement of "Eili, Eili" and Mana-Zucca's "Star of Gold." Among her encores she sang "Carry Me Back to Ole Virginny" appealingly. Mrs. Rhea Watson Cable played the accompaniments admirably.

NORFOLK, VA.—Jerome D. Swineford, with his chorus from the Naval Training Station, Hampton Roads, gave a recital at the Red Cross Theater on April 17. The audience was appreciative and enthusiastic. The Glee Club, which is booked for New York next week, was ably assisted by Elizabeth Lennox, of Chicago and New York, as soloist.

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PUBLISHERS

JOHN C. FREUND, President MILTON WEIL, Treasurer
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Address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE:

Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Maurice Rosenfeld
Correspondent

PHILADELPHIA:

H. T. Craven and W. R. Murphy
c/o Philadelphia "Evening
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MEXICO CITY, MEXICO:

Eduardo Gariel
National Conservatory of Music

BOSTON OFFICE:

Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Repper, Manager

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New York, May 3, 1919

A CASE IN POINT

Our Editor recently delivered a number of addresses in Memphis, Tenn., and so had an opportunity of coming directly in contact with local conditions, particularly so far as they are concerned with music and the musical industries. As will be seen from the report published in this issue, Memphis will soon be on the musical map with one of the finest auditoriums in the country, which is to cost over a million.

Memphis presents a typical case to show that cultural growth has accompanied our material progress and that while there is still much to be desired, particularly in the way of proper appreciation of the value of music in the public school system and in some other directions, at the same time, when the conditions of but a few years ago, there, are compared with those that exist to-day, the advance that has been made is surprising.

The head of a leading piano and music house, for instance, declares that in the last year he has sold more of the highest artistic class of pianos than he had done in several years previously. His experience is borne out by that of other houses in the musical industries. The recent concerts of such prominent artists as Godowsky and Mischa Elman were not only well attended but had an overflowing audience. The performances of these two representative artists were received with enthusiastic appreciation. Within several days of the announcement of the coming of the Scotti Opera Company, for two performances, and before the regular box office sale was opened, applications for seats to the extent of over \$5,000 had been received.

The musical organizations in the city are showing increased interest. The programs of the entertainments they give, or which are given under their auspices, are constantly improving in character and in standard. The number of music teachers of ability and experience has greatly increased in the last few years, with a proportionate increase in the number of students.

The material progress of the city has been something extraordinary. Fine new hotels have been erected. There is a splendid new railroad depot, a new court house of a distinctly artistic character. A notable improvement has taken place in the increased number of fine stores, while the number of dwelling houses of the better class has been quadrupled in a decade.

Naturally, there is a dark side to this picture, as there is to everything human. The city is broken up

into a number of political factions. The Municipal Government does not as yet appreciate the value of municipal music.

One feature of Memphis deserves particular recognition, namely, the Goodwyn Institute, founded by William A. Goodwyn, of which the State of Tennessee is a trustee. Here there is a free reference library. Free public lectures of the highest educational character are given, and it was in this institute that our Editor made his main address.

To sum up, Memphis to-day presents a picture of the wonderful progress that is being made in this country, not alone in a material but in a cultural sense. In this progress the local press has given most efficient aid. The morning paper, the *Commercial Appeal*, is recognized as one of the standard daily papers of the country. Its foundation dates back many years. It is at present under the editorship of C. P. Mooney, a man of recognized ability, whose integrity is only equalled by his absolute independence. The two afternoon papers, the *Scimitar* and *Press*, are enterprising, give the news and are notable in their class.

It is only those, however, who knew Memphis twenty years ago, and back of that, who, by contrasting conditions as they existed then and as they exist to-day, can appreciate how wonderful has been the growth and development of this time-honored city on the Mississippi.

MORE "CHAMBER MUSIC FOR THE PEOPLE"

Was Sylvain Noack right when he stated, in a recent issue of *MUSICAL AMERICA*, that "the greatest single deficiency in America's musical life is the lack of chamber music concerts for the people"? The second concertmaster of the Boston Symphony is certainly qualified to speak with assurance and even authority. As founder of the (Amsterdam) Conservatory Quartet, the first native Dutch quartet, his comparison of conditions in the chamber music field as they exist in Holland and this country is illuminating. In the Dutch kingdom they have an institution designed to bring the best chamber music to the masses; a society "made up not of rich patrons who wished to force on the people something they didn't want, but constituted rather of ordinary well-to-do business and professional men who were interested in giving to the best of musical art a wide and catholic public, and to the public the best of musical art. This society would engage the finest artists available to give concerts, and for these events would charge an admission fee of but ten or fifteen cents." Mr. Noack then goes on to describe the methods by which the tickets were distributed in order to assure their falling into the hands of those for whom they were intended.

An excellent, an admirable institution. Yet New York can boast of an institution no less idealistic in purpose and filling an identical need. We have in mind the regularly recurring series of chamber music concerts given under the auspices of The Educational Alliance, on the East Side. Here appear such famous organizations as the Flonzaley and Letz Quartets, to name but a few, in programs that are equal to those given in the more exclusive precincts of Aeolian Hall. The cost of a ticket is ten cents.

New York little senses the debt it owes the guarantors of these Educational Alliance concerts. Chamber music of the highest order is a refining agent of peculiar potency. A community familiar with its beauties has made a long stride in the direction of culture. Mr. Noack may or may not be right when he says that the greatest single deficiency in our musical life is the lack of chamber music for the people. It is a nice question; and yet, taken by and large, one fears that it contains more truth than dogmatism. At any rate one thing is sure—we need more chamber music at popular prices. It is hard to conceive of there ever being a surplus in this particular field. That will be a good day when every populous community in this land copies the example set by The Educational Alliance of New York and the music-loving "bourgeoisie" of Holland.

If the revision of the New Symphony Orchestra's remaining programs means anything it is that intensive experimentation in new works and ultra-modernism does not pay. People, unless they be explorers and specialists, do not hand out useful dollars and cents to feed on vari-colored husks in lieu of music that satisfies the spiritual digestive apparatus. Some of the works slated for performance at the second and third concerts may have been masterpieces—let us accord them the cold comfort of beneficial doubt—and out of this consideration it is to be regretted that the promised hearing is denied them. But human nature does not work along such strictly reasonable lines. One cannot blame persons who paid money to listen to an array of trash like the first concert offered from balking at a possible duplication of an experience of the kind. It is ever the part of wisdom to season your modern program with a dash of the old-fogyism of Mozart, Beethoven, Brahms, Wagner, Liszt.

PERSONALITIES



Photo by W. B. Stage

Arthur Bergh and His Little Daughter

With his two-year-old daughter, Geraldine, this week's picture shows the New York composer and conductor, Arthur Bergh. Mr. Bergh first became widely known through the striking incidental music written by him as a setting to Poe's poem "The Raven," and thus introduced by David Bispham some years ago. Since then it has been given by Percy Hemus and other artists; so also have his interesting compositions for violin and piano, as well as his songs. This year Mr. Bergh's growing reputation has been enhanced by his song-cycle, settings of Vachel Lindsay's significant poem, "The Congo."

Caruso—The San Francisco Press Club has made Enrico Caruso a life member.

Jörn—Karl Jörn, formerly tenor with the Metropolitan Opera Company, has made his home in Dallas, Tex., where he has engaged in the business of operating in oil leases.

Polacco—Giorgio Polacco, the conductor, has asked for his naturalization as an American citizen, so states *La Canada Musical*, and adds "on dit that he is to marry 'une fille de l'oncle Sam.'"

von Dohnanyi—An association of Hungarian music teachers was formed last February in Budapest, with Ernst von Dohnanyi at its head. It is planned to include the principal music pedagogues of the country, for benefits both commercial and of culture.

Jacobs-Bond—The Los Angeles *Times* recently characterized Carrie Jacobs-Bond as "perhaps the world's greatest living woman composer." According to the *Pacific Coast Musician*, Mrs. Bond received the compliment with the remark that she "didn't know whether the joke was on her or on the other l. w. c.'s!"

Stracciari—When the subscriptions by individuals were turned in at the end of the Victory Loan drive's first New York day, the name of Riccardo Stracciari, baritone, bid fair, like Abou Ben Adhem's, to "lead all the rest," but not because they were in alphabetical order. His subscription was one of the largest made, and amounted to \$10,000.

White—Carolina White, soprano, formerly with the Chicago Company, appearing much in concert since, is one of the cast of "A Night Off," a musical dramatization of perhaps the greatest of the Daly successes, in which John Drew and Ada Rehan originally became famous. The musical score is by Hugo Frey and the production by Richard Lambert.

Messenger—On his return to France after the visit of the Conservatoire Orchestra to this country, André Messenger has relinquished the post of conductor. M. Messenger intends retiring from the conductor's field, except for occasional guest appearances. The *Le Monde Musical* remarks that "he regards his *tournee* in the United States as the finest consecration of his career as *chef d'orchestre* that he could hope for."

Goodson—Katharine Goodson, the English pianist, and her husband, Arthur Hinton, gave a reception on March 31 at their St. John's Wood home in London, for Nellie Melba, the famous diva. A large number of persons well known in musical, society and literary circles assembled at short notice to greet Mme. Melba. It is announced that she and Miss Goodson will make a series of appearances together in London and the Provinces.

Egener—Minnie Egener, the versatile young singer of the Metropolitan Opera Company, has been anxiously waiting for a cablegram from the British Department of Labor, which, conceding her as admissible to England as a "laborer" is one of the many passport-red-tapisms that the opera singer who would leave for those shores must encounter. This will be Mme. Egener's fifth summer season at Covent Garden (when she gets there) and her seventh annual journey to Europe.



BY CANTUS FIRMUS

A FEW years ago the newspapers would tell with great glee of the thorough methods of the Meat Trust in the packing plants. Nothing wasted except the squeal, they would inform us. The lowly cow would yield (and will yet) steaks, chops, shoes, combs, buttons, canned chicken, fertilizer and imported violin strings. But the packers are babes compared to some artists and press agents when it comes to intensive utilization of material, waste and by-products.

For example, say a singer of this enterprising class appears at a "pop" concert with the Dog's Tooth (Wash.) Symphony. A couple of weeks before the engagement, she telegraphs the musical papers that she has been engaged by a leading Western symphony. After the concert, she telegraphs to the same papers describing her sensational success. When she sees this announcement in print, she sends a bundle of clippings to the same papers to prove that Dog Tooth's critics recognize her as a marvelous artist. After these precious words are duly reproduced by obliging papers, she sends on snapshots showing her in impromptu poses with the conductor of the Dog Tooth Symphony and the music-loving mayor of that progressive Pacific community. In the meanwhile our singer has been sending in the usual volume of press matter, relating to her future bookings, the fact that she has been re-engaged by the Bisbee Oratorio Society, etc. In each notice she has neat allusions to her triumphs before Coast audiences, the high praises and laurels won with eminent symphonic organizations in the West. Has our singer exhausted her arts? Not yet; if she keeps her good health and spirits she is able to keep her Dog Tooth engagement humming for three or four months. She still has in reserve—but why should we become an accomplice to other ambitious space-bandits?

The Chicago packers only make nut butter and pâte-de-fois-gras out of discarded cows' ears; the alert artist can make a transcontinental triumphal tour out of one appearance with a Dog's Tooth Symphony.

“ONE or two Wagner Operas at the Metropolitan Next Season.” And on top of this announcement comes the report that the prices will be advanced from \$6 to \$7. How much would the price be raised if five or six Wagner works were given?

WITH Mr. Wilson and Italy at odds shall we be deprived of Italian opera next season? Or shall we hear

only the non-imperialistic works of the dead Italian masters?

Strauss and His Contract

RICHARD STRAUSS'S famous "business ability" comes in for a pleasant drubbing at the hands of Karl Rössler of Berlin. Through the courtesy of a well-known composer we are enabled to reproduce the article, which takes the form of the following imaginary contract between Strauss and the management of the Dresden Court Theater, on the occasions of the first performance of "Rosenkavalier," some time ago.

1. Richard Strauss will be awakened by the mayor of the city of Dresden at nine o'clock in the morning. For each minute the mayor comes late he will be fined 1000 marks.

2. Rehearsals must begin promptly at 10.30 a. m. At the first and the general rehearsals the King of Saxony must await Richard Strauss in front of the theater; for the other rehearsals the General Intendant, Count Seebach, in gala uniform and all decorations will take the King's place. For each missing decoration he must pay 1000 marks fine.

3. For every rehearsal Richard Strauss will receive a high Order. When the Orders are exhausted new ones will be created.

4. On the request of Richard Strauss the city of Dresden will be rebuilt, if it does not meet with his approval.

5. When Richard Strauss addresses any director or singer and anyone else in the theater they are expected to prostrate themselves at once on the floor. Every member of the organization is always to be at his complete disposal at any time whatsoever, under penalty of 1000 marks fine.

6. At the beginning of the performance Richard Strauss will be elevated to the nobility. After the first act he will be made a Count; after the second act, Prince; after the third act, Duke of Saxony.

7. The management guarantees Richard Strauss immortality after Feb. 11. For each day after Feb. 11 that Mr. Strauss remains mortal the General Directorship will forfeit 1000 marks.

8. Each year the Court Theater will hold a Richard Strauss Week. The week begins on Jan. 1 and ends Dec. 31.

9. Should anyone become bored during a performance of "Rosenkavalier" he will be arrested and banished from the country.

Composers and Fleas

The persons who discourage Mr. Wilkes's proposed Composers' Fund because they think the musician will create better if he is miserable remind us

of the man who sprinkled fleas on his Newfoundland watch-dog. "They'll give him something to think about," he observed, as the invaders began to explore Rover.

Respectfully Submitted to Solomon

When the Composers' Fund is eventually founded the administrators will have at least one ticklish problem to tackle: A certain American composer is now at work on a certain large task. He has the assistance of a good musician, who receives a very substantial weekly salary for orchestrating and otherwise completing the work of the Distinguished American Composer. Now who, we ask the Composers' Fund administrators, should receive the pension from the Fund, the Distinguished American Composer or the Assistant of the Distinguished American Composer?

*Our Postmaster General and the Agony Thereof

“COMPOSITIONS of Texas Composers Presented in Dallas Concert.” To think that our lovely Postmaster General hasn't the power of censoring the music of his fellow Texans! It must make the poor democrat writhe in torment to see something in print that can't be burlsoned.

*If you fail to receive your MUSICAL AMERICA this week you know why.

WE are shocked to read in our New Music reviews this week that Harvey B. Gaul, the Pittsburgh organist, has written "a rousing good John Barley corn tune."

Why Music Review Editors Go Mad

Our Music Review editor has just received a copy of a piece with this title:

THE CHILD'S QUERY
WILL YOU SHOOT SOME OTHER GIRLIE'S PAPA?

After looking over the piece (the composer forgot to add the words to his score), we can say that we will cheerfully shoot some other girlie's papa, if he is responsible for this composition.

And We've Always Admired Thibaud

Our constitution is strong and our waste-basket is large, so we manage to outweather some outrageous slings of the press agent foe. But we confess to being completely overwhelmed by the following verse, submitted to us a few days ago:

Some say 'tis in the violin,
The art of public fame to win;
But those who've heard and really know,
They say the art is in Thibaud.

N. B.—The Loudon Charlton press department is responsible.

Superlatives and Brain Power

The excessive use of superlatives in writing or speaking is symptomatic of "a real defect in reasoning power" and may even indicate weakness in nerve control, according to H. Addington Bruce in one of his brilliant little essays in the New York Globe.

Music critics, relatives of artists and press agents, please notice.

Treason! Sedition! Murder! Fire! Burselon! Monteux, the new conductor of the Boston Symphony, finds Puccini second-rate!

Dear Cantus Firmus:

You'll enjoy this one! Visiting his home town after many years' absence, a gentleman met Sam, a well known character, who resides in a distant town.

"Hello, Sam," he said. "Glad to see you. What are you doing now? Still pumping the church organ?"

"Yes, sir, I'm still pumping the organ. An' say, I'm getting to be a pretty fine pumper."

"The other day they had a big organist over from New York and I pumped a piece he couldn't play!"

Blowing some,

Says

ARTHUR TROOSTWYK.
New Haven, Conn., April 25, 1919.

Speaking of Food for Europe

We observe that a Miss Turnipseed (a Klibansky pupil) is leaving the country to sing for the soldiers in France.

GUNSTER TO SING AT ALL-AMERICAN LOCKPORT FESTIVAL



Frederick Gunster, American Tenor

Frederick Gunster, the tenor, shown in the above picture at work on some of his forthcoming programs. He is one of the American artists engaged to appear at the National American Music Festival to be held at Lockport, N. Y., in September. Mr. Gunster has engagements extending through next January.

SUMMER WORK AT PEABODY

Baltimore Conservatory Plans Session
—Co-operates with Johns Hopkins

BALTIMORE, Md., April 22.—The Summer School of the Peabody Conservatory of Music will be in session this year for six weeks, from July 7 to Aug. 16. The teaching staff will include such musicians as George F. Boyle, concert pianist; Gustav Strube, composer and conductor; Adelin Fermin, the Dutch singing teacher; J. C. Van Hulsteyn, teacher of violin; Harold D. Phillips, the English organist. Besides the private instruction in all branches, there will be classes in piano pedagogy, musical interpretation, form and analysis, ear training and musical literature.

As in former years candidates for the degree of Bachelor of Arts or Science at the Johns Hopkins University may offer for credit the courses in harmony and in form and analysis. The dates of the Peabody Summer School are so arranged as to coincide with those of the Hopkins, so that students taking studies at one school may take supplementary studies at the other.

Whitehill to Be "Amfortas" in Gatti's "Parsifal" Next Season

Jules Daiber announces the re-engagement of Clarence Whitehill by the Metropolitan for the sixth consecutive season, during which engagement he will be heard in several new French rôles as well as Amfortas in "Parsifal" in English. He has also been engaged by Cleofonte Campanini of the Chicago Opera Company for the preliminary tour of three weeks in October to sing Sharpless in "Madama Butterfly." His activities during the past season included concerts in Troy, N. Y.; Chambersburg, Pa.; New York, Boston, Waterbury, Conn.; the Kalamazoo and Syracuse festivals, besides having been heard at the Metropolitan Opera House for twenty performances, during which time he sang in "Aida," "Carmen," "Faust," "Thais," "Mireille," etc.

The orchestra of the Waldorf-Astoria, under Joseph Knecht, gave a concert of compositions by Reginald de Koven, Henry Hadley, Mana-Zucca and Eddy Brown on the evening of April 27 in the main foyer, with Nicholas Garagusi, violinist, as soloist.

Gaze Christopher, Los Angeles basso cantante, has recently been singing two and three concerts a week. In his programs, which contain a variety of material, both classic and popular, Arthur A. Penn's "The Magic of Your Eyes" is always included.

CONTEMPORARY AMERICAN MUSICIANS

No. 65
CECIL
FANNING



Cecil Fanning

land; he made his

CECIL FANNING, baritone, born in Columbus, Ohio, Nov. 28, 1883. At first desired to enter literary or dramatic field, but while working in Dayton, when sixteen years old, started his vocal studies with H. B. Turpin. Since that time all his vocal work has been pursued under Mr. Turpin, who has also become accompanist and manager of the baritone. Mr. Fanning began concertizing in America in 1906 and then with Mr. Turpin toured Germany, Italy and Eng-

1908, his Berlin début in 1912. After a trip to America, he again returned to Europe, where he toured from 1912 to 1914. Since his return to America in 1914 Mr. Fanning has become a popular concert artist. His New York recital début was made in December, 1916, and he has made constant appearances in recital and as soloist with the leading organizations throughout the United States. Mr. Fanning has also been one of the leaders in the community music movement, devoting much of his time to it in Columbus. Besides his music, Mr. Fanning is a gifted poet. A volume of his poetry, "The Flower-Stréwn Threshold," has been published in England. He has also written the words to numerous songs and the librettos to several cantatas. Among the best known are those to Harriet Ware's cantata, "Sir Oluf," and Marshall Kernochan's "The Foolish Virgins." He is known in his State as "The Poet-Singer of Ohio." Makes his present home in Columbus.

SENSATIONAL PROGRESS OF



CAROLINA LAZZARI

May—1917 UNKNOWN—

IN CONCERT

"Stirs pulse of jaded concert goers"

Her voice is big, velvety, luscious toned and expressive. It is one of those pure contralto voices which, when directed by a fine musical intelligence and well controlled temperament, is ideal for the effective presentation of songs. Her love songs in particular were invested with such passionate appeal, both in expressive vocal quality and manner of delivery, that they could not have failed to stir the pulse of the most jaded concert goer.

Providence Evening Bulletin.

"The vibrant tone of a 'cello'"

She is gifted with a rich voice of unusual depths which resembles in its low tones the vibrant notes of a "cello," and its remarkable register can easily soar to brilliant climaxes.

Worcester Gazette.

As Dalila

It was by all odds the most superb singing of the part (Dalila in Samson et Dalila) that this pair of ears has ever heard. Her voice has great range and great power, and she seems to be able to color it at will, from the flowing, sustained lyric to the most intense of dramatic moods.

Chicago Journal.

"Seldom has such tribute been accorded"

Seldom has any singer been accorded such a spontaneous whole-souled tribute as that given to Carolina Lazzari. A pure contralto, with a lovely mezzo in the upper register, of a calibre that is not often heard. There is a glowing warmth and mellowness in her tones particularly characteristic of a genuine contralto. She has a splendid range and apparently unlimited power. It is a glorious voice, and while it is so big, it is always sweet and the hearer gets the impression there is always a great reserve force back of it.

Bridgeport Times.

"Lifts popular numbers into realm of beauty"

When a great artist takes a popular song, and lifts it by her art into the realm of beauty, there is little fear of her "lowering her art" and she contributes untold delight to many whom opportunity has denied extensive musical education.

Columbus (O.) Dispatch.

Pierotto (Linda)

The last time I heard "Linda" Scalchi sang the role of Pierotto, and I can remember some of those remarkable tones still, but they were not so velvety as Miss Lazzari's.

Chicago Evening Post.

"All the sweetness of a lyric soprano"

Lazzari has a powerful contralto, rich and mellow in all its tones. While many contraltos are known more for their depth, Lazzari proved that a contralto can not only be deep and resonant, but that it can contain all the sweetness of a lyric soprano.

Canton (O.) News.

"Voice of glorious and mellow beauty"

Her contralto voice is one of glorious and mellow beauty, and her utterance was so spontaneous that large, lovely tones gushed from her lips.

Toronto Saturday Night.

The Shepherd (Dinorah)

She sings with such mellow richness of tone, and such simple grace, that the audience invariably redemand it. It has not failed to receive a repetition at each performance of the opera, and as well as I am able to judge the public, it was always because they were genuinely pleased.

Chicago Daily News.

**Managerial Claims Unnecessary For Lazzari—Decision of
THIRTY CONCERTS IN LEADING CITIES**

Management: CRL
D. F. McSWEENEY, Ass.
511 Fifth Ave., N.Y.

CAROLINA LAZZARI

May—1919 **Leading Contralto Chicago Opera Association.**

The contralto selected by undersigned management as being the one endowed for concert association with Mme. Galli-Curci and John McCormack

"Purer enunciation than any woman singer"

The statement is made after deliberation, that her enunciation is purer and clearer, more perfectly distinct, than that of any woman singer in this reporter's day and audition.

Norfolk (Va.) Ledger.

"Pungently eloquent and searchingly tender"

Carolina Lazzari's pungently eloquent and searchingly tender contralto was never heard to better advantage.

N. Y. Morning Telegraph

"Recognition equal to Mme. Galli-Curci"

Carolina Lazzari deserved, on her accomplishment, recognition equal to Mme. Galli-Curci.

New York World.

"Truly hers is a voice that reaches the heart"

Her beautiful singing created a profound impression—the wonderful richness, warmth, and emotional expression of a voice such as one rarely listens to—truly hers is a voice that reaches the heart. It is compelling in its dramatic quality, in its tenderness and sympathy.

Providence Tribune.

"The front in a step"

Unlike most singers, she seems to have reached the front in one step.

Springfield Republican.

"She created a tremendous impression"

She created a tremendous impression, with her wonderful rich and pliable voice, the like of which has scarcely been heard here.

Worcester Telegraph.

"Lazzari surpasses dreams"

Lazzari surpasses dreams; criticism? No—not a chance. There was no opportunity to criticize. There was a wealth of opportunity to comment and comment. The expansive music repertoire assigned to Miss Lazzari found her in her vocal versatility ready to meet the most exacting requirements, which recognized ability was strongly enhanced by a stage presence and carriage so pleasingly lacking in the obtrusive self-opinionatedness of many professional vocalists.

Wilkes-Barre News.

"Audience aroused to fervor"

Audience aroused to fervor. Temple audience warms enthusiastically to Carolina Lazzari. The voice is of big range and generous scale. The color radiates warmly by aid of its generous partials, and while solidly broad at the bottom it swings to luscious warmth near the top—always with that overtone opulence which nowhere is withdrawn to give the hint of white.

Wilkes-Barre Record.

"Sonorous, rich, velvety, womanly"

One of the best voices heard here in a long time. It is a voice sonorous, rich, velvety, womanly.

Hartford (Conn.) Times.

of Press and Public All That Is Required,—or Desired
CITIES WITHIN SEVENTY DAYS

CHARLES L. WAGNER
Associate Manager
NEW YORK

Boston Symphony Introduces Strong, Sincere Score in Raoul Laparra's "A Basque Sunday"

Composer Performs Piano Part at Première of Work, Which Makes Deep Impression—Rabaud's Interpretation of Franck Symphony Admired Anew—Fine Performance of "Creation" at the Handel and Haydn Society's Last Concert of Season—Apollo Club Also Ends Its Year

BOSTON, April 26.—The first performance of "A Basque Sunday," poem for orchestra and piano by Raoul Laparra, was the feature of the twenty-second concert of the Boston Symphony Orchestra, on April 18. Until this year Mr. Laparra has been known in Boston almost solely as the composer of the opera "La Habañera," which was given for the first time in America at the Boston Opera House in 1910. The opera was too grimly tragic for the tired business man, but it impressed connoisseurs of music and the theater as a work of genuine and vital originality.

The qualities which distinguished Mr. Laparra's opera were therefore looked for in his orchestral poem, and happily they were again in evidence. Mr. Laparra has something to say, he knows what it is, and he says it in a most refreshingly direct and spontaneous manner. This does not mean that the music is simple; on the contrary, it is full of very sophisticated modern effects, but these effects are so impressive and so well adapted to the subject in hand that the hearer is at once convinced of the composer's power and sincerity.

"A Basque Sunday" is divided into four movements: "Vers l'Eglise," "Au jeu de Pelote," "Devant une Maison Blanche" and "A la Fête." These titles are practically self explanatory except the third, which "relates to the time of rest that one enjoys in those ancestral, always-smiling homes of the Basque country, about sunset." The idea of the work as a whole is to describe the principal episodes of a Basque holiday. Spanish folk-songs are not used literally to any great extent; the music is, in Mr. Laparra's

own words, "rather a general impression received by me in the country. My aim has not been so much to reconstitute the rhythms of the country in this work as it has been to express the musical sentiment evoked in me by certain aspects and customs of the country." In all of this music, whether contemplative and poetic like the first and third movements, or stimulating and brilliant like the second and fourth, one recognizes "the strange and pungent note of individuality." Mr. Laparra belongs to no school, his style and vocabulary are his own, and they are delightfully new and vivid. The composer himself played the piano part in his poem, but the piano in this work is not used as a means for the display of a soloist's technical prowess; it is an additional color on the orchestra's palette. Mr. Laparra received highly deserved recognition of his unusual work.

Franck's symphony, already played this season, was repeated by request. Mr. Rabaud seemed the perfect interpreter of this work, for he has the spiritual power and the artistic idealism untouched by desire for self-glorification which were so characteristic of Franck. Mr. Rabaud's performance was impressive as a whole, and in detail it was notable also for the sympathetic understanding with which the many subtle beauties of the work were brought out. After the symphony Mr. Rabaud was recalled not with merely polite applause, but with real enthusiasm.

Glinka's "Kamarinskaya" and Weber's Overture to "Der Freischütz" were also on the program. "Kamarinskaya" has not been played at the symphony concerts since 1894; another strange case of undeserved neglect. It has great charm in its small compass; the themes are so thoroughly and delightfully Russian, and

the number of times Glinka can use his short dance tune without exhausting it is quite remarkable. The opening theme, the Wedding Song, is one of those rare melodies which grow nowhere but in Russia.

Handel and Haydns End Season

The Handel and Haydn Society gave its final concert of the season last Sunday afternoon in Symphony Hall. Haydn's "Creation" was sung under the direction of Emil Mollenhauer, with the assistance of the following soloists: Marie Sundelius, soprano; Arthur Hackett, tenor, and Frederic Martin, bass.

The chorus sang with the precision, flexibility and finish which are the results of its musical training under Mr. Mollenhauer. It is just one hundred years since the "Creation" was first sung by the Handel and Haydn chorus, and during this century it has kept its place in the society's repertoire. Mr. Mollenhauer has so well trained his chorus that together they again imparted to the classic its old-time flavor, its simplicity which was Haydn's natural speech, and its straightforward sincerity of expression.

Mme. Sundelius had the same pure and beautiful voice and charming musical personality as when Boston was fortunate enough to count her among its own musicians, and had the pleasure of hearing her at more frequent intervals. She is not merely a singer, but a musician as well, and to beauty of tone she adds understanding of the music and, in this case, of the style in which Haydn intended it to be sung. Mr. Hackett's unusually fine voice was most welcome in the tenor rôle; its smoothness and suavity being admirably suited to Haydn's long-drawn and expansive measures. Mr. Martin, well known as an experienced singer of oratorio, again pleased the audience by his sonorous singing of the bass airs. His very low notes particularly delighted the audience. The latter was very large and Mr. Mollenhauer reaped merited applause for his mastery of his musical forces.

The Apollo Club of men's voices conducted by Emil Mollenhauer gave the last concert of its forty-eighth season on Tuesday evening in Jordan Hall. The program contained nine part-songs for the chorus, two organ solos played by E. Rupert Sircom, and two groups of songs with Charlotte Peegé as soloist. Miss Peegé, also sang the contralto solo in Brahms's Choral Rhapsody. Miss Peegé was accompanied by Everett J. Harrington, who also played for the chorus.

The chorus lived up to its reputation of many years for remarkably blended and euphonious tone. In addition to skillful balance of parts there was precision of attack and articulation; this was especially noticeable in rapid harmonic changes which were always clear and distinct. Mr. Mollenhauer obtained great variety in dynamics and tone color in his interpretation of the many contrasting moods of the music. Several numbers were so popular that they had to be repeated in whole or in part; these were "When Love Is Done," by Crowley; "Farewell," by Cutter; "Soldier, Rest," by Scott, and "Wake! Miss Lindy," by Warner, the latter making a great hit by its contagious rhythm.

Miss Peegé's first group contained four beautiful Russian songs: Gretchaninof, "The Steppe," and Rachmaninoff's "The Island," "In the Silent Night" and "Floods of Spring." For the second group she sang four very effective English songs: "Wind of the East," Harling; "Into a Ship, Dreaming," Crist; "Bes' ob All," A. Walter Kramer, and "One Golden Day," Foster. Miss Peegé gave genuine pleasure both by her choice of songs and by the sincerity and emotional understanding with which she sang them. The selection of a song like "The Island," by Rachmaninoff, bespoke musical taste and intelligence on the part of the singer and these qualities were in evidence in Miss Peegé's interpretation of her other numbers.

Alice Allen gave a piano recital in Steinert Hall last Tuesday afternoon. Her program included pieces by Bach, Beethoven, Chopin, Debussy, Cyril Scott

and Liszt. Scott was represented by three numbers: "The Sphinx," an unfamiliar and atmospheric bit of tone color; a less interesting "Valse Caprice," and "Lotus Land," one of the composer's most original and effective compositions. Miss Allen played these pieces, as well as the more conventional ones of her program, with evident understanding of their musical content, with an agreeable touch, and often with imagination which might, however, have been given greater freedom in the interest of more convincing emotional expression. The closing Liszt group displayed to advantage her technical fluency; the "Forest Rustlings" was played with delicacy, and "La Chasse" with good rhythm. A friendly audience received Miss Allen with cordiality.

Hear Quartet of Colored Women

If the Negro Spirituals and other songs of the colored people came from some distant foreign country it is probable that our musicians would already have made long pilgrimages to hear them in their native surroundings, would have taken pains to record them in books, and would have used them freely as thematic material for their compositions. This music has suffered from our familiar lack of appreciation for art which is beside us, but the number of Spirituals now available, thanks to the enterprise of H. T. Burleigh, and others, and the increasing frequency of their appearance on concert programs, points to an awakening to the rare charm and musical significance of these songs.

A concert which helped somewhat to extend the acquaintance of the public with this music was given last Tuesday evening in Jordan Hall by the Sedalia Quartet. This quartet is composed of colored women from the Palmer Memorial Institute, Sedalia, North Carolina. To most people a quartet of women's voices suggests a rather thin tonal effect, with lack of bass; but these singers surprised us by the depth and fullness of their voices, so that the balance of tone was entirely satisfactory. The program consisted almost entirely of Spirituals, and it might well have contained nothing else, for it is this music which we need to hear; in musical charm it quite holds its own with other music. It is quite natural that the secret of interpreting this music should belong to the colored singers, for the white man brought up in the sophisticated studio atmosphere is seldom able to be sufficiently natural and unconscious to get the spirit of these songs. The members of the Sedalia Quartet gave thoroughly delightful performances of these Spirituals; their voices had the soft richness peculiar to their race, the voices blended unusually well, and in the rhythm which is absolutely fundamental they had the spontaneous and inevitable lilt which is irresistible. Solos were sung by Lenora Wheeler, the first soprano of the quartet, in a sympathetic and musical voice. There was a good-sized audience, which applauded with enthusiasm; it should have included more musicians. C. R.

MISS JAMIESON IMPRESSES

Pianist Appears in Recital in New York, with Mrs. Blodgett, Soprano

Margaret Jamieson, the gifted pianist, was one of the featured soloists at the concert given by the Oberlin Musical Club in Steinway Hall on the evening of April 26. Miss Jamieson was heard in Chopin's third Etude, the Sonata in B Minor, Debussy's "Evening in Grenada," Scriabine's "Nocturne for the Left Hand" and Liszt's "Dance of the Gnomes," in all of which she disclosed admirable technical clarity and musicianship. She was warmly applauded by the large audience.

Mrs. Albro Blodgett, soprano, contributed materially to the enjoyable program through her charming interpretations of works by Lulli-Crist, Old Italian, Henry Purcell, W. Franke Harling, Florence Newell Barbour, Cadman, Delibes, A. Goring Thomas, August Korling, Burleigh and Edward MacHugh. Maude Tucker Doolittle provided excellent accompaniments for both soloists. M. B. S.

Howard D. Barlow to Lead Federation Festival at Peterboro

Howard D. Barlow, the young New York conductor and composer, has been chosen to conduct the pageant and festival which will be given for the biennial meeting of the National Federation of Musical Clubs this summer. The place chosen is the MacDowell colony at Peterboro, N. H., and the festival will last from June 29 to July 5.

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ANNA CASE GAVE MOST SUCCESSFUL RECITAL LAST NIGHT EVER GIVEN IN DALLAS AUDIENCE OF ABOUT THREE THOUSAND FORCED HER WITH TUMULTUOUS APPLAUSE TO SING ENCORE AFTER ENCORE AND AFTER CLOSING NUMBER INSTEAD OF REACHING FOR HATS AND CLOAKS IN USUAL MANNER TO GO AUDIENCE BURST INTO REGULAR PANDEMONIUM OF APPLAUSE WITH SHOUTS AND CHEERS AND SHE WAS FORCED TO AGAIN RESPOND THIS TIME WITH BATTLE HYMN OF REPUBLIC AT CONCLUSION OF THIS NUMBER AUDIENCE ROSE TO ITS FEET SOME MEN THROWING HATS IN AIR LADIES WAVING HANDKERCHIEFS AND PROGRAMS A PERFECT DIN OF CHEERS AND APPLAUSE CONTINUED FOR SEVERAL MINUTES THEN MISS CASE REAPPEARED AND SANG THE STAR SPANGLED BANNER AND WAS ACCORDED THE SAME OVATION JUST THINK THIS WAS THE SAME AUDIENCE OF MUSIC LOVERS WHO ONLY RECENTLY HEARD -----

----- and -----
WITH ONLY ORDINARY ENTHUSIASM AND THIS IS THE FIRST TIME IN HISTORY OF DALLAS ANY ARTIST HAS EVER BEEN GIVEN SUCH AN OVATION THINK OF IT THESE CRITICAL DALLAS FOLK BECOMING SO ENTHUSIASTIC AS TO LOSE THEIR DIGNITY AT A CONCERT AND SHOUT THE HONORS CERTAINLY GO TO MISS CASE WANT TO SECURE OPTION A CONTRACT FOR HER APPEARANCE HERE NEXT FALL PLEASE LET ME HEAR FROM YOU AT ONCE

C H MANSFIELD

328P

Chicago Enjoys Week in Which Its Own Musicians Hold Sway

Ovation for Stock as Orchestra Ends Season's Series—Quintet for Piano and Strings by Richard Czerwonky Admitted at Its Première—Excellent Concerts by Swedish Choral and Mendelssohn Clubs—Grace Kerns Wins Praise as Solo Artist—Miss Macbeth Scores with Association of Commerce Glee Club.

Bureau of Musical America,
Railway Exchange Building,
Chicago, April 25, 1919.

THE local organizations and artists had the work to themselves in musical matters, one notable exception being the appearance of Grace Kerns, soprano, last Thursday evening, as assisting artist with the Chicago Mendelssohn Club.

The week began with the second of the series of concerts planned by Frank A. Morgan, manager of the Musical Extension Series at Orchestra Hall last Monday evening, when a joint recital was given by Carolina Lazzari, contralto, and Antonio Salvi, harpist, both former members of the Chicago Opera Association.

Miss Lazzari, in some old numbers by Secchi and Handel, in the operatic aria "Lieti Signor" from Meyerbeer's "Les Huguenots" and in some miscellaneous songs, disclosed her rich and deep voice, musical understanding and interpretative gifts. She scored a true success and had to augment her program with several encores. Isaac Van Grove at the piano and Herbert E. Hyde at the organ served as accompanists for Miss Lazzari.

Signor Salvi has brought the technique of the harp down to modern times, his handling of the instrument showing his complete mastery of tone shadings, of rapid finger work and of taste for serious music. He was heard in several compositions written by former masters of the harp, such as Parish-Alvers, Ap-tomas and others, including a Scherzo of his own.

Sunday afternoon brought Richard Czerwonky, violinist; Moses Boguslawski, pianist, and Hardy Williamson, tenor, at the Playhouse, in a program of solo and concerted music which included the "Fantasie Appassionata" by Vieuxtemps, in which Mr. Czerwonky displayed his many talents; some pieces by Schubert, Rubinstein and Gabrilowitsch, played by Mr. Boguslawski with brilliance and fine mechanical skill; some classics by Handel and Young and four modern Dutch songs by Hofmann, sung with good taste and refined vocal accomplishments by Hardy Williamson, and an important ensemble novelty, a Quintet for Piano and Strings by Richard Czerwonky, played on this occasion for the first time in Chicago.

The work is in three movements, is constructed from melodious, well conceived themes, and the developments of the motives are done in musicianly style and with a thorough understanding of the harmonic and contrapuntal adaptabilities of the material employed.

While held in modern compass as to build, there is a complete continuity of idea and form of expression, and there is a constant flow of melody throughout the composition. The last movement begins again with the theme of the first division, thus giving the quintet a homogeneity of thought.

Messrs. Czerwonky and Boguslawski were assisted in the quintet by Rowland Leach, second violin; Maurice Goldblatt, viola, and Maurice Amsterdam, cello.

It was excellently played and the concert, which was heard by a large audience, was one of the most enjoyable of the season.

Cora Anderson, a young pianist who has acquired all of her musical education in Chicago, gave a piano recital at Kimball Hall last Sunday afternoon and showed, since her concert of last year, most noticeable progress in her art.

Her program was made up of the Thirty-two Variations by Beethoven, the D Major Prelude and Fugue by Bach arranged by Busoni, the B Flat Minor Sonata, Op. 35, of Chopin, three Etudes by the same composer, and three

pieces by Grieg, Leschetizky and Liszt, the last composer being represented by his "Venice and Naples."

Miss Anderson has gained much on the musical side. Especially poetic did she make the funeral march from the Chopin sonata. The A Minor Etude, Op. 25, No. 11, displayed her fine command of finger technique and was given with dash and brilliance.

She was heard by a large, appreciative audience.

Swedish Choral Club Concert

The annual spring concert of the Swedish Choral Club, given at Orchestra Hall last Wednesday evening under the direction of Edgar A. Nelson, was a noteworthy musical affair. The chorus, numbering some 200 mixed voices, showed in the two important works presented fine tonal volume, precision and accent and firm attack, making a fine impression upon the audience which completely filled the hall.

Beethoven's oratorio "The Mount of Olives" and Mendelssohn's "Hymn of Praise" were the compositions presented, and in these the club was assisted by fifty members of the Chicago Symphony Orchestra and four unusually efficient soloists: Mrs. Hannah Butler, soprano; Esther Nelson-Hart, soprano; Hardy Williamson, tenor, and Herbert Miller, basso, all of whom contributed to the artistic success of the evening.

The Beethoven oratorio is an exceedingly difficult concerted work. Orchestrally it ranks high indeed, but the solo vocal parts are so high and extremely trying that it is no wonder the composition is rarely heard.

Mrs. Butler's clear, high soprano voice negotiated the trying music with astonishing ease, and the many florid passages were sung smoothly and with flute-like quality. Especially to be commended was her high D, which came forth as a particularly brilliant tone.

Hardy Williamson managed the rather lengthy tenor part excellently, singing with fullness of tone and clear diction, and Herbert Miller did the small part for basso most creditably.

The Mendelssohn number is much more grateful for both chorus and soloists, and in this work Esther Nelson-Hart proved herself a routined and well-schooled soprano.

The Mendelssohn cantata is a fine enthusiastic outburst of song and the chorus as well as the entire ensemble gave it with brilliance and tonal volume.

Harrison M. Wild, conductor of the Chicago Mendelssohn Club, the leading male chorus of the city, appeared as a four-minute speaker at the last concert given by the club at Orchestra Hall last Thursday evening, addressing the audience in a stirring speech on the subject of the Fifty Liberty Loan.

The club had the assistance of Grace Kerns, the New York soprano, as assisting artist, and she proved one of the most attractive visiting artists we have heard here this season. Of prepossessing appearance, charming in manner and endowed with a fine, clear voice of silvery quality and a wide range, and in addition musical style, Miss Kerns won a big success with her contributions to the program.

She was heard in three numbers by Handel, Liszt and Mozart, singing the "Oh, Quand je Dors" by Liszt with imaginative feeling and with good vocal control. Later she sang also three songs in conjunction with the club, including the Bach-Gounod "Ave Maria," a song by Arthur Foote and one by F. A. Kern.

A song by Daniel Protheroe of this city, the aria "Depuis le Jour" from Charpentier's "Louise" and a group of songs by American composers, completed her share of the concert. She earned for herself a fine success with her singing and added several encores.

The club was heard in a stirring song, "The Kavanagh," by Frederick Field Bullard, which ranks among the best choruses heard here recently and a group of patriotic songs by Speaks, J.

H. Brewer and Ralph Baldwin.

Calvin M. Lampert at the piano and Allen W. Bogen at the organ supplied the instrumental accompaniments.

The Shostac String Quartet gave its second concert at the City Club last Thursday evening, presenting the Quartet in B Flat by Haydn, the String Trio by Eric DeLamarter, the Violin and Piano Sonata in A by Frank and the Quartet in G Minor by Grieg.

Frederick Morley, the pianist, and Henri Shostac, violinist, played the Franck work.

Last Symphony Concert

Last Friday afternoon the last of the weekly concerts of the Chicago Symphony Orchestra series was given under the direction of Frederick Stock. Mr. Stock arranged a solo-less program and for his principal number offered Tchaikovsky's "Pathétique" Symphony. It was given a gripping performance by the orchestra, and was read with comprehensive musical insight by Mr. Stock, who again conducted the entire program without having recourse to the scores.

The program also contained the Beethoven "Leonore" Overture, No. 3, and after the intermission came the "Tableau Musical" by Glazounoff, a showy, melodious piece, an idealization of folk-tunes known as "Danse Rhapsody," by Frederick Delius, and Conductor Stock's own intricate and dazzling "March and Hymn to Democracy." These works were brilliantly played.

At the end of the program Mr. Stock received a big ovation in which the orchestra joined by giving him a fanfare. He brought forth Eric DeLamarter to take part in the festivities of the occasion.

Florence Macbeth, the well-known coloratura soprano, and Rose Lutiger Gannon, the Chicago contralto, were the soloists at the concert the second in a couple of seasons given by the Glee

Club of the Chicago Association of Commerce, at Orchestra Hall last evening, under the direction of Arthur Dunham, conductor.

The chorus which is a male body of singers of some ninety members is well trained and sings with fine tone shading and with good rhythm and style. The "America, Triumphant," by Demarest, the Rhapsodie, Op. 53, by Brahms, and numbers by Rachmaninoff, Gericke, Will Marion Cook and others showed the club's accomplishments to excellent advantage and the Brahms Rhapsody, heard earlier in the season, was given with especial poetic style and with fine variations of tone.

Miss Macbeth sang the "Charmant Oiseau" by David and the "Bell Song" from "Lakmé" by Delibes and later was also heard in a group of five songs. She has a very agreeable stage presence, and sang with clear vocal style and fine command of tone production. Her success was complete, and she was recalled many times after her several numbers.

Mrs. Gannon achieved a distinct hit with her singing of the contralto solo in the Brahms Rhapsody.

The club has gained much in artistic qualities during the last couple of seasons under the direction of Mr. Dunham.

Isaac Van Grove and Allen W. Bogen assisted the club at the piano and organ, and members of the Chicago Symphony Orchestra supplied instrumental accompaniments.

At a benefit concert given at the Surf Hotel last Thursday, Gladys Swarthout, soprano, and Charles W. Clark, baritone, gave an interesting program for the Hero Blind.

Richard Czerwonky, four of whose songs were presented by Mr. Clark with musical understanding and artistic style, also played the Nardini Concerto for violin and scored a fine success.

MAURICE ROSENFELD.

TEACHING VIEWED AS FASCINATING RECREATION BY ETHEL LEGINSKA



Ethel Leginska, Pianist

After a successful season devoted to her own concerts, Ethel Leginska, the pianist, finds it a fascinating recreation to help grapple with the musical problems of others. "I don't know why teaching is considered by so many to be drudgery," says Leginska. "To me it is most interesting. I find the same joy in diagnosing and prescribing for a pupil's difficulties that a physician finds in prescribing for a patient. I can immediately judge the mental qualities of a pupil by the way she plays and it is very interesting to observe the gradual development and broadening of her mental powers as exemplified in her piano playing."

"One gets so tired of one's own problems that it is really refreshing to get a glimpse of others, and incidentally it also helps an artist in her own career—this smoothing out of others' stumbling blocks. In addition to my teaching I also plan to do some more composing this summer, and first of all I want to finish a string quartet which I started last season."

FRANCES SONIN'S RECITAL

Soprano Repeats Program of Children's Songs

Frances Sonin, a native soprano, who presented successfully a "costume recital of children's songs of novel character" a short time ago, made a second appearance on April 27 at the Princess Theater. Miss Sonin again showed that the histrionic is a good deal more important element in her art than the musical. For while she sings with evident attention to effect, both her natural equipment and her technical skill would bear improving. Her audience, however, a good-sized one for a Princess recital, seemed enthusiastic, and as a series of similar events is foreshadowed for next season, her hearers have doubtless demonstrated their approval in marked fashion.

The program on this occasion included five groups, Chinese, Japanese and Russian, with songs designed for a plain American boy and girl. The musical high light was the Russian group, four delightful little things by Moussorgsky, "The Beetle," "In the Corner," "Doll's Cradle Song" and "The Orphan." Some of them have been sung by Vladimir Resnikoff; nor have other recitalists entirely neglected them. It would be well if Miss Sonin were to strengthen her repertoire with more such gems and less of the tinkle-tinkle American nursery-rhyme settings.

D. J. T.

HEAR MARGUERITE HUSSAR

Mezzo-Soprano Gives Recital Assisted by Rhea Silberta

At the Chalif Auditorium, New York, Marguerite Hussar, mezzo soprano, an artist from Mme. Niessen-Stone's studio, gave a recital, assisted by Rhea Silberta, composer-pianist, on Sunday afternoon, April 27. In old classic Italian pieces by d'Astorga and Pergolese, Miss Hussar displayed fine style and followed these with excellent renditions of songs by Tosti and Fauré. Her singing of the famous air, "O ma lyre immortelle" from Gounod's "Sapho," won her a hearty reception.

Interest attached to the group of songs by Miss Silberta, which were given later in the afternoon. These were "Consolation," "Lullaby," "Samson Said" and "Fairy Tale," and proved to be admirable songs, which Miss Hussar interpreted beautifully. The songs were so well liked that the composer was obliged to share in the applause with the singer. Miss Silberta also appeared as soloist, playing her own very attractive Fantasie and A. Walter Kramer's "A Fragment" for piano. She acted as a splendid accompanist for Miss Hussar in the other songs as well as in her own.

Says We Should Not Love Germanism in Music Less But Modernism More

Quotes Vocal Teacher to the Effect That Italian Operatic Arias Are Better Teaching Material Than German Lieder—Italian Composer Drifts with the Tide—Would a Fight with Natural Forces Carrying Us Away from German Art Result in Anything Better Than Shipwreck?

BY DOROTHY J. TEALL

OUT of the mouths of babes, it is written, may come wisdom. Presumably other mouths, too, may give passage to words of weight, but who has ever claimed any profundity, except such as is involved in obscurity, for the utterances of vocal teachers?

To remark thus is unfortunately necessary as preface to the quotation of a statement which lately emanated from no less a source than an eminent instructor in voice. It is a statement which may seem to some minds to deserve quotation for the sake of the trains of thought which it starts whirling on their way to a logical conclusion. To other minds, and there are grounds for supposing that these may be considerable in number, it will perhaps appear quite wrong-headed; and to pith the objections of these persons before they are made, let it be repeated that no one has ever based a claim for attention to vocal teachers' outgivings on any wisdom pertaining to the members of that species.

The statement was this: "In my teaching I have for many years made use chiefly of Italian operatic arias, things by Donizetti and Bellini, for instance. People could never understand why I preferred them to the German *Lieder*, though lately, I am glad to find, my policy is less questioned."

Why, you may well ask, has this posterous policy been better received lately than in other times? Well, of course, everything depends on what's meant by lately. Had the statement been made prior to Nov. 11, 1918, a definition had scarcely been needed. "Lately" would very obviously have meant "since the war." In the Never-never-land of vocalists' thought, it may be that such is still its significance.

If it is, and if we continue to argue on this airy plane of vocalistic logic, the

pieces of the Chinese puzzle will fall into place of themselves. Circumstances alter cases, and when the noxious gases of war drifted over the world, the flush of health left the cheeks of the regnant Germanism, and like the princesses of the fairy-tales, it collapsed in a swoon which looked like death, at which the little dwarfs who had basked in the light of her smile took fright and scuttled away without even stopping to see if she could be shaken awake. And, in this unlike their fairy-tale forebears, when they had got out of their forest and mingled with humankind they covered over the aching regret in their hearts with all sorts of facile and hypocritical pretensions. They mourn the end of little Schneeweiss-Teutonism? Ach nein! How could they mourn the death of one whom—well, but they were good citizens, and would not go so far as to say they had ever been responsible for the death of any one, even of so black a monster as the little Schneeweiss, unless the wind of convention should change its direction, and the crime of murder should be made to turn its other face, the nobility of patriotism and the support of the right.

It was these little people who took to smiling on the vocal teacher's erstwhile unspeakable policy. Suavely, yet with an air of enunciating a conclusion which was the result of earnest cogitation, they gave his stand their endorsement. Italian operatic arias, they agreed, after all were a better ladder for the vocal aspirant to climb by than the German *Lieder*. But anything Italian, as you will remember, had by this time become preferable to the finest flower of Germanism. It is possible that the dwarfs would have agreed with equal heartiness to the proposition that a Hottentot war-whoop was immeasurably superior to a Wagnerian music-drama. In plain words, it was only lip-service that they gave to the vocal teacher's proposition.

And now that the cool healing winds of peace are blowing away the deathliness from little Snow-white's aspect, what say the dwarfs? They are canny creatures, and until their dear princess's eyelids flutter open and it will again be politic for them to hang upon her favor, they will maintain the reputation of sobriety and civic dutifulness which they have won at the cost of so much self-restraint and painful dissimulation. If they murmur at all, it will be in corners and behind shielding palms.

Intolerance of Germanism in Vogue

The starless night of our de-Teutonized musical boredom is yet enlivened and enlivened from time to time by a pyrotechnical display of intolerance, when narrow-mindedness stalks abroad like the Queen of Hearts, crying "Off with his head!" as it points now at this gentle conductor and now at that mild-mannered virtuoso, who forthwith are led, lamb-like, to the shambles. And the dwarfs elbow their way forward in the crowd which flocks to watch the spectacle, and cry out in their loudest tones a *bravo!* for the executioner. But despite these elaborately-wrought effects, it takes no great keenness of insight to discern the true drift of the dwarfs' hopes and desires. The living color is already faintly pulsing in their goddess's cheeks; it is only a question of moments when she will be quite revitalized, and then—off to their forest fastness again, out of sight and sound of Gallic or Italian or any other but German ugliness or beauty!

Once a dwarf, always a dwarf, in all likelihood; and, therefore, it is not to such as these that a detaining hand should be extended. It might be, however, that the dwarfs would catch up some undwarfish person in their rush, and it is for his protection that certain weapons of argument should be brightened up and ranged in readiness.

What appears to be the cause of a thing or condition is often not the true cause at all; so let the undwarfish arm themselves against the contention which is sure to be advanced presently that the excellence of Italian arias was absolutely nothing but an optical illusion due to those gases with which war pollutes the atmosphere. It is obvious, and true

enough to be readily granted, that the introduction of such an unnatural element into the air may well have made anything un-German loom preposterously large. Nevertheless the image of Germanism which the earlier clear air of peace gave passage to was so much larger, and those of cultures other than German were meanwhile shrunken to such an infinitesimal smallness, that we may well push the frontiers of inquiry beyond the condition of the medium, on which, you may be sure, the scientific little dwarfs will plant themselves as on an unshakable rock of argument. The condition of the retina on which an image falls is certainly as important as the condition of the atmosphere which conveys the image. And there are even some hypnotic mental states which render a healthy retina and a correct image quite ineffectual to the forming of a sane conception of the thing seen.

No one with healthy mind, eyes and environment would ever see in Italian arias anything but seductive avenues of tone for the voice to wander down and emerge not only unexhausted but positively refreshed at the end. No one thus equipped would ever have thought of claiming for Italian arias the emotional intensification or the sentimental relaxation which the German *Lieder* are characteristically empowered to bring about in the hearer. But it is just possible too that a person thus equipped would not have found in the German *Lieder* that quality which tradition denominates "gratefulness" to the voice. Perhaps he would have found that without their cage of emotional tensification and sentimental relaxation lay a whole world of beauty for which they unfitted their devotees, as too long a dalliance in a Turkish bath would unfit a

man for, oh! such innumerable doings. Perhaps he would have found that so far from constituting a perfect food, the beeriness of the *Lieder* (to use a word which welds and locks up together the two ideas of nourishment and froth), too long enjoyed, would dull the palate to other flavors at least as important to one who would get a comprehensive gustatory acquaintance with the world he lives in.

Perhaps such an idle meditator would remember that the last time he saw "Tristan," the *Isolde* did indeed grip the heart with her passion, but in some chamber of his mind—above or below that which houses passion, who shall say?—a perverse imp awoke and peered out as the passionate prima donna rushed down the hillside to her dying swain; and, looking, that imp saw in her not a noble super-woman, but a large lavender cow. And in her voice that imp heard a lavender moo, a weary moo, as of a good beast which soon shall moo no more.

He looked at *Tristan*, too, lying flat on the stage, and instead of a tragic superman, saw a fat child, bare-legged, brown-smocked, and heard in his voice not mortal agony nor transcendent love, but a child's whimper. Of course, the imp was not allowed to show himself to the awestruck neighbors of the meditator, nor would he now be allowed to repeat his grimace at the master-work if memory were not beyond the control of the will. The scientific spirit accords equal rights to attention to all phenomena, they say; and in doing justice to things German, what should be a light unto our feet and a lamp unto our path if not science? To accord serious regard to these tricks of memory is, then, a positive duty.

The Beauty of the Everyday

While we prosecuted our war-time researches into French art, we must have discovered the possibility of a new animating spirit in art; new, because different from that of Germanism. Even without reading it in its actual words we must have sensed that saying of Maeterlinck's that mankind has dwelt too much in the caverns of the violent and the passionate and too much in the false light of sentimentality which points their gloom; that if we would have variety, excitement, new sensation, we should look to the multitudinous beauty of the everyday.

Even the advocates of Germanism admit that, artistically speaking, we have

(Continued on page 31)

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come upon an era of deadly boredom. Admit?—nay, they cry it out from the housetops! To-day we would have a Bach and we are given a Reger; a Beethoven, a Wagner, and we are given a Strauss. Does this go to prove that we have reached the *ne plus ultra* of the German style? No, say the Germanists, but rather that we have drifted too far from it.

Time was when we might have swallowed that argument. But now the tide of war has borne the frail bark of popular opinion far out to sea, and it may be, no power of muscle or will would suffice to carry us back to the Teutonic shore. We should only perish if we made the attempt. And we are not inclined to take the risk when we have life-lines from other artistic factions dangling within reach.

There is the Gallic Debussy, for instance. Daniel Gregory Mason and Isadora Duncan are both on record as having called his music the music of the senses; and when two such authorities agree, who shall call their verdict into question? The life of the everyday is, in fundamental substance, the life of the senses. If, therefore, this music of Debussy's, this first scraping from the ground where the precious ore lies embedded, has the slightest glint of gold, what may not a real delving into the ground disclose?

This postulates no repudiation of German art, only a renunciation of the German artistic ideal. If we yield to the power of the wind and waves and let ourselves be carried to a new strand, rather than chance death in the attempt to return to the old tradition, that at least does not prevent us from gazing back from our flat and sandy beach at the towering mountains we have left. Certainly "Tristan und Isolde" is far above "Pelléas et Mélisande." But that the old gods were great does not necessarily mean that they are the right gods for us of to-day. And, anyhow, we are looking up at them in the full stature of their maturity, so that even if the new gods are bound to attain a greater height eventually, they would seem none the less tiny now for that, since they are yet infants in arms.

By all means let us be glad that peace is bringing us freedom to recognize the full greatness of German art. But let us not forge of that freedom chains for our own shackling anew. If our composers bring back no mightier spoils from their hunts in the forest of the everyday than mere vocal beauty such as the Italian aria shows, let us not reproach them for not having brought more, but rather laud them for having brought so much, seeing that if this sort of beauty is less vitalizing in its effects on the hearer than that of the German *Lied*, at least it is won with a good deal less expenditure of vital energy on the part of the creative and executant artist!

What seems latent in that statement of the vocal teacher quoted some hundreds of words back is thus a plea not for destruction and death but for construction and growth. On the plane of vocalistic logic also alluded to many paragraphs ago, it may have some force. The Olympians who dwell on higher levels are meanwhile free, if they don't like it, to gaze over its head at the mountain tops of Germanism shining in the twilight beyond.

Bessie Abott's Sister Weds

Jessie Benson Pickens, sister of the late Mrs. Bessie Abott Story, was married on April 16 to Col. Henry M. Lyle, who was head surgeon of St. Luke's Hospital and who recently returned from two and a half years of service in France as head of a base hospital. Miss Pickens sang in vaudeville with her famous sister before the latter turned to grand

opera, but afterward did little with her musical talent. Several years ago it was announced that she was to return to the stage in musical comedy, but only for a short time.

FLORENCE MACBETH EARNING NEW HONORS WITH COMMONWEALTH



Photo by Daguerre

Florence Macbeth, Well-Known American
Coloratura Soprano

Florence Macbeth, American coloratura soprano of the Chicago Opera Company, has been engaged by Director Stewart for the season of light opera presented by the Commonwealth Opera Association at the Academy of Music in Brooklyn. Miss Macbeth is singing the part of *Mabel* in "Pirates of Penzance," the leading rôle of "The Gondoliers" and that of "The Geisha."

Romance of Unknown English Singer Recalled by Jewels' Sale

The romance of a great English singer again came to light in Eble's antique shop last week when her jewels were sold to a New York dealer for \$1,350. A necklace, tiara and dozens of bracelets and rings, which, according to the story, were given to the singer on their wedding day by the young nobleman she married, were always said by the late Mr. Eble to have been worth \$17,000. They had been in his possession for many years and were well known to art collectors, but he never made public the name of the woman whose tragedy was symbolized in the fate of her jewels.

TACOMA, WASH.—Lucy Lamson, supervisor of music in the Tacoma grade schools, led the community sing at the Parent-Teachers' Association assembly on April 7. The large chorus of girls was accompanied by Mrs. B. E. Burgmaster, pianist.

THRONGS AT CONCERT OF TEXANS' WORKS

Dallas Music Teachers' Association Sponsors a Highly Successful Event

DALLAS, TEX., April 21.—That not only America in general but Texas in particular has a number of good composers was demonstrated at a concert given here last Friday evening. The City Temple Auditorium, with a seating capacity of 1000, was filled to the doors, 200 persons standing patiently throughout the entire program.

David Guion of Ballinger, Tex., was represented by several numbers. The first two, "Hopi Indian Cradle Song" and "Embers," were sung by Mrs. Allie Coleman Pierce, with Mr. Guion at the piano. "Nobody Knows de Trouble Ah Sees," "Some ob Dese Days" and "De Ol' Ark's a-Moverin'" were sung by J. Wesley Hubbell, with Mr. Guion again accompanying.

Horace Clark of Houston was represented by four numbers. Mrs. Edna MacDonald of Waco sang the first two, "Night Time" and "Spring Dawn." The next two, "Do You Remember?" and "The Journey," were sung by Mrs. J. Roscoe Golden. Mr. Clark played the accompaniments in these numbers.

Frank Renard of Sherman played two of his pieces for piano, an Etude Impromptu and a Theme and Variations. Carl Venth played his own violin Sonata, No. 2, with Mabel Babbington at the piano. John M. Steinfeldt played a group of his piano pieces, a Romance, "Homage to MacDowell," "Le Jeu de la Fontaine" and a Capriccio.

David Grove, choirmaster of St. Matthew's Cathedral, played excerpts from his Mass in C Major on the organ. He was assisted by the choristers and Stuart Volk, boy soprano.

J. A. Jahn of this city chose as his offering a chorus for women's voices, "Evening" and "Morning," settings of poems by Mrs. R. T. Skiles. He was assisted by the Schubert Choral Club; Mrs. Albert Smith sang an incidental solo, and a violin obbligato was played by Walter J. Fried, president of the Music Teachers' Association. Mr. Jahn directed. Joseph E. Lawther, formerly mayor of this city, was introduced by Isabel Hutcheson, chairman of the Entertainment Committee. The choice of Mr. Lawther to make the address of welcome was appropriate, for he has been largely responsible for having the city engage a song leader and has not only lent his presence, but aided and boosted this movement on all occasions and in every way.

It is announced that a "Texas Composers' Evening" will be an annual affair under the auspices of the Dallas Music Teachers' Association. Mrs. A. I. Harper, the secretary, had charge of the distribution of tickets, which were complimentary.

Boxes were taken by Joseph E. Lawther; Miss Hutcheson; Mrs. J. H. Cassidy, dean of the Texas chapter of the American Guild of Organists; B. Heyer, president of the Texas Music Merchants' Association; Clyde Whitlock, president of the Texas Music Teachers' Association, and the composers, Horace Clark, David Guion, Frank Renard, John M. Steinfeldt, Carl Venth, Julius A. Jahn and David Grove, and the artists who took part in the program.

The affair was a great success artistically. It is the aim of the Dallas Music Teachers' Association to do an educational work, and it may be that later the association will select judges and offer a prize for the best composition, vocal or instrumental, submitted.

C. E. B.

Lima Church Makes Community "Sing" of Easter Service

LIMA, OHIO, April 23.—Community singing has received an impetus here through the energetic action of Mrs. Warren P. Williamson, chairman of the

Music Committee, Ohio Federation of Women's Clubs, in conjunction with a wholesome co-operation on the part of the congregation of Market Street Presbyterian Church, led by Mrs. W. L. Mackenzie, a past president of the Women's Music Club. Sunday evening, April 20, the New Era Committee, the pastor and the trustees made a community "sing" of the Easter service. One of the largest crowds ever seen in a local church gave ample evidence of the popularity of the innovation. Mrs. Williamson's magnetic personality made its impress on the huge audience very quickly. Splendidly effective at organ and piano were Edna Peat Calvert and Donna Shappell respectively. All the Lima churches had interesting Easter musical programs. "Life Abounding," with the full Bronson Harley Holmes orchestra and some interesting contributions by the children, was a feature of the service at the Market Street Presbyterian Church. At Christ Episcopal a large chorus, under the direction of Mrs. Forster Robinson and with the assistance of eminent soloists, gave Stainer's "Crucifixion" on Good Friday, and Easter brought a full choral service, with E. C. Bard at the organ and Kent Eber-sole singing an offertory solo. At Trinity M. E. John Thomas, bass, formerly of Boston, and Emma Graham Thomas, organ, with Annie Roberts Davies, soprano; Gordon Thomas, tenor, and Mrs. Charles Black, contralto, gave a splendid program of music at the morning service and in the evening James W. Rogers's cantata, "The New Life," and Warren's "The Magdalene," in which they were assisted by a chorus of twenty-five.

H. E. H.

Philadelphia Chorus Sings Mrs. Gere's Songs

At the concert of the Treble Clef Club of Philadelphia, Karl Schneider, conductor, at the Bellevue-Stratford, on April 10 three compositions for women's voices, "The Birth of Green," "Dance with a Tambourine" and "Arcady's Where You Are," by Florence Parr Gere of New York were given with great success. This is the third successive season that this club has sung works by Mrs. Gere on its programs. Mr. Schneider has requested the composer to write a new work for the club for next season, which Mrs. Gere will do during the coming summer.

SIoux CITY, IOWA.—Another of the pre-Easter music recitals given by Sioux City church choirs was given on April 13 at the Swedish Lutheran Church. "Bethany" by Rhys-Herbert was given by the choir under the direction of Carl Norrbom. The soloists were Mrs. R. W. Conner, contralto; Dr. Elmer Kaye Smith, tenor; Mrs. James A. Coss, contralto, and Horace Barr, baritone. The accompaniment was by orchestra, with O. A. Morse at the organ and Mrs. Carrie Nord at the piano.

WOOSTER, OHIO.—An impressive Easter service was given on April 20 by the Westminster Church choir, Neille Odell Rowe, organist and director. Florence B. Jenney gave a solo by Martin Roeder.

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DETROIT GAINS TWO NEW MUSIC HALLS

One Being Erected for the Symphony Forces—Free Concerts at the Other

DETROIT, April 26.—Detroit is to have a new auditorium by Oct. 1. The purchase of the site, now occupied by the old Westminster Church at Woodward Avenue and Parsons Street, was made by a group of guarantors of the Detroit Symphony Orchestra. These directors have formed a corporation which will finance the erection and upkeep of the building. The committee in charge includes William H. Murphy, Paul Gray and Albert Kahn. The property was bought on Monday and the work of razing the church began the following day.

When not in use by the orchestra the new hall will be leased to other organizations, such as the Chicago Opera Association and the James E. Devoe Company, whose concerts, it is understood, will be held here. Orchestra Hall, as it will be called, has been designed by C. Howard Crane and will be built on the plan of an amphitheater. Before a spacious and movable stage will be several rows of seats, back of them a horseshoe of boxes, and the rest of the seats rising gradually from there, with no overhanging balcony. The theater will contain a tuning-room, dressing-rooms, a lounge, and, on the second floor, the offices and library of the Symphony Society. The auditorium will seat 2200 and will cost approximately \$300,000.

Julius Sturm, assistant to Ossip Gabrilowitsch, conducted the orchestra in a "Pop" concert at Arcadia Auditorium on Easter Sunday afternoon. Mr. Sturm again convinced a large audience of his thorough musicianship. He shone to particular advantage in the opening and closing numbers, the overture to Mendelssohn's "A Midsummer Night's Dream" and Delibes's Ballet Suite from "Coppelia." William Graefing King, the concertmaster, played the Wieniawski Concerto in D Minor. His tone is one of limpid sweetness. Mr. King is tremendously liked by local audience. John Koneczny, tenor, a newcomer to Detroit, contributed the "Celeste Aida" and "Vesti la Giubba" arias and acquitted himself with credit.

The J. L. Hudson Company opened a handsome new auditorium, seating 600, on the tenth floor of their new Woodward Avenue building on April 21. Mayor Couzens made an address, dedicating the hall to the city, and a musical program was provided by the Hudson Ladies' Quartet, Thomas Wade Lane, basso, and the Detroit Symphony String Quartet; William Graefing King and André Polah, violinists; William Eastes, violist, and Philipp Abbas, 'cellist. On Tuesday the Symphony Harp Trio; Djina Ostrowska, harpist; Graham Harris, violinist, and Benjamin Gusikoff, 'cellist, with the Hudson Ladies' Quartet and Mr. Lane, appeared; on Wednesday, the Symphony Piano Trio, Graham Harris, pianist; Benjamin Gusikoff, 'cellist, and Jules Lepeske, violinist, with the Hudson Ladies' Quartet; on Thursday, the Detroit Musical Art Trio, Margaret Mannebach, pianist; William Graefing King, violinist, and Philipp Abbas, 'cellist, and Mr. Lane; on Friday, the Symphony Harp Trio, the Hudson Ladies' Quartet and Mr. Lane; on Saturday the MacDowell Trio, Abnez Koneczny, tenor, and the Hudson Ladies' Quartet. These concerts are free to the public, and the size and enthusiasm of the audiences this week seem a certain indication of the fulfillment of the plans of the company to present excellent programs each afternoon, for which no admission will be charged. Another interesting phase of the plans of the Hudson company is the engagement of Jennie M. Stoddard, the well-known vocal teacher and choral director, to conduct each morning a chorus of about fifty voices and to coach the Ladies' Quartet, both made up of employees of the organization.

The annual meeting and luncheon of the Tuesday Musicales was held on April 2 at the Twentieth Century Club. The guests of honor were Mrs. Edward MacDowell and Mrs. F. W. Nichols of Houghton, president of the Michigan Federation of Musical Clubs. Mrs. Louise Unsworth Tragg was chosen president for the third consecutive year; Mrs. Frederick B. Stevens, vice-president; Mrs. Edwin S. Sherrill, treasurer; Jennie M. Stoddard, secretary; Mrs. Jack Smith, librarian, and

Mrs. J. F. Maurice MacFarlane and Miss Stoddard, members of the executive board. The \$1,000 pledge by the Tuesday Musicales to the Peterborough Colony in memory of Mrs. S. Olin Johnson has been fulfilled.

Mrs. Edwin S. Sherrill, state chairman, has announced that the winners of the Federation Contest in the district in which Michigan was included are Anna Cada, pianist, of Grand Rapids, and Robert Dieterle, baritone, of Ann Arbor. Miss Cada is a pupil of Ottokar Malek of Grand Rapids, and Mr. Dieterle studies with Theodore Harrison of the University School of Music at Ann Arbor.

On the afternoon of April 14 Mrs. Harriet Story MacFarlane, contralto, gave a children's recital at the New Century Club.

On the afternoon of April 21 a musical program was presented at the First Congregational Church by Mrs. Harriet Story MacFarlane, contralto; Theodosia E. Eldridge, violinist; Ada L. Gordon and Mrs. Lillian Lachman Silver, accompanists. M. McD.

CONCERTS IN PORTLAND, ORE.

Soloists and Chamber Music Ensembles Give Pleasing Programs

PORTLAND, ORE., April 22.—The MacDowell Club gave an all-American concert on April 15, at the Little Theater, which was an unmistakable success. Four excellent groups of American songs were sung by Paul Petri. Mrs. Petri contributed some brilliant piano numbers, the "Sonata Tragica" being superbly played. Her accompaniments were of exceptional beauty.

A concert was given at the Masonic Temple on April 14. The artists who entertained a well-pleased audience were Mrs. Dudley Field Clark, soprano; George Wilbur Reed, tenor; Lucien E. Becker, pianist, and Lucie Adele Becker, violinist.

The Little Theater was filled to capacity on April 19, when the Pipes-Konrad-Hutchinson Trio presented an all-French program of the modern school. The audience showed its appreciation of numbers by Saint-Saëns, and the d'Indy. That Mr. Hutchinson is one of the foremost pianists on the Coast was shown in his numbers; nothing more exquisite than the "L'Heure Espagnole" has been heard here for a long time. Owing to the recent severe illness of Mr. Hutchinson, a concert by this Trio has not been given for three or four months. Happily Mr. Hutchinson has recovered and the appearance of this favorable organization was a gala occasion.

William Robinson Boone, of the Ellison-White Conservatory of Music, left for California on April 20. He will hold try-outs for prospective members of the Ellison-White Chataqua and Lyceum companies.

Through the courtesy of the Ellison-White Conservatory of Music, Margaret Notz, pianist, of Baker, Ore.; Maxime Telford, violinist, of Salem, Ore., and Emily Spaeth, of Tigard, Ore., appeared on a program arranged by Mrs. William Robinson Boone for Myrtle Chapter on April 18. The young musicians showed careful training and preparation and were cordially received by the large audience. N. J. C.

GIVE CONCERT FOR CULT

Humanitarians Hear Kathryn Lee, Evelione Taglione and Cornelius Van Vliet

A young woman pianist of the Leginska persuasion, Evelione Taglione, opened the Humanitarian Cult's concert at Carnegie Hall, April 22, with a smashing performance of "The" Rachmaninoff Prelude, which she followed with a Chopin Etude in C Minor. Much applauded, she gave an encore and was heard later in the Poldini "Poupée Valsante" and the Verdi-Liszt "Rigoletto" Fantasy.

Kathryn Lee, a soprano of good natural equipment and technical proficiency, contributed Leroux's "Le Nil," Rachmaninoff's "Lilacs," "A May Morning," Denza, and Thayer's "My Laddie." One of her encores was the Cadman "Land of the Sky-blue Water."

Cornelius Van Vliet, the Dutch 'cellist, gave the difficult "Le Désir" Fantasy and Variations by Servais, an Andante by Hollman, MacDowell's "To a Water Lily," and a Popper Tarentella. D. J. T.

DALLAS, TEX.—Vernon Dalhart, tenor, formerly a citizen of Dallas and well known as a local artist before going to New York, assisted by Lalla Bowen, violinist, were presented to the music-lovers of this city in a complimentary recital by the Edison shop, April 16, at the City Temple.

PITTSBURGH DEVOTES WEEK TO CHORUSES

Mendelssohn Choir, Heinroth Forces and Tuesday Club Give Programs

PITTSBURGH, April 27.—The past week Pittsburgh has given herself over to choral work. On Tuesday night the Mendelssohn Choir, with Ernest Lunt at the head, finished its year with the "Messiah." The choir, 100 strong, sang it as it has never been heard here before. The attacks were keen and excellent were the distinctions in nuance. Dicie Howell sang the soprano arias with acclaim; she brought voice and style into play. Alma Beck came to us unknown, she left highly thought of. She sang her part with warm tone and great intelligence. Reed Miller sang "Every Valley" and his other arias with his accustomed finish. Frederick Martin, dean of oratorio basses, vitalized his recitatives and arias with his fine tone. Walter Fawcett at the organ supported soloists and chorus with brilliant assistance. In presenting the "Messiah" the Mendelssohn Choir made history for itself.

The Pittsburgh Male Chorus, Charles Heinroth conductor, made its valedictory on Friday night. Mr. Heinroth chose a program of strong contrasts containing some good writing—as well as the traditional male voice idiom. The program opened with Fay Foster's "The Americans Come." The men sang it with verve. Other American numbers were Whitney Coombs' "Her Rose," MacDowell's "Dance of the Gnomes," Parker's "Spirit of Beauty" an admirable piece of writing and singing, and the Nevin-Herbert "Oh, that we two were Maying" featuring a sextet. This last number was so popular that an encore was demanded. The club's singing was marked with a newly developed sense of humor, which it is hoped will not be allowed to languish.

Gretchen Morris, the soloist, sang in a felicitous fashion. She gave a diversified program that included numbers by Van derpool, Burleigh, Mitchell, Harling and T. Huntington Woodman. Earl T. Mitchell accompanied her with his usual excellence. Edward Harriss at the piano, accompanied the chorus with assurance and commendable skill.

The Tuesday Musical Club, the best of our women's organizations, closed its year Tuesday afternoon with the club choral singing some new and interesting works. The premier performance was given of "The Wind," a part-song, by Margaret Ledwith, a Pittsburgh girl. It was enthusiastically received. Other numbers on the program were folksongs from Bohemia, Scandinavia, England, and some Negro spirituals. Ruth Bowers played a number of violin works including a song by Cadman. If the Tuesday Musical Club does as well next year as it has during this last season it will have all Pittsburgh at its feet.

The Haydn Choral Union, John Coleville Dickson conductor, closed its season Thursday night with a miscellaneous program which included a Victory Cantata. Verna Page was the violinist, and Louise Taylor, the soprano. She gave a widely varied group including an aria from "Louise." The Haydn Choral Union has done remarkable work among our younger singers, and while it is our choral *bambino*, it is one of the lustiest infants ever raised on steel, coal and coke.

The music teachers of Allegheny County gave a dinner recently, when 100 teachers were present. Charles N. Boyd was chairman and Will Earhart, director of music in the Pittsburgh public schools, made an address on the subject of credit marks for music lessons in the schools.

The Pittsburgh Studio Club held a recital in the Second Presbyterian Church, Wilkesburg, Tuesday evening. The club sang Bemberg's "The Death of Joan of Arc." Christine Raum was the soprano soloist. Others who assisted were Marguerite Lang, soprano; Mary Reese Wilson, contralto; Mary Jones Sherrill, reader, and Reese R. Keosse, baritone. H. B. G.

NEWARK, N. J.—A representative audience gathered at Krueger's Hall April 16 to hear a concert by Blanche Shaffer, soprano; Jacob Rittenhand, violinist, and Arthur Klein, pianist. The program was well chosen, and the audience showed its appreciation of the excellent performances by demanding several encores.

AURELIO GIORNI

Scores Again in Chicago Recital at Ziegfeld Theatre April 16, 1919.

Aurelio Giorni Again Proves Able Pianist—Cesar Franck Prelude Is Particularly Well Done

Hearing Aurelio Giorni play yesterday was a cause for thanksgiving, and a wonderfully interesting break in the grayness of a rainy, sticky April day.

His performance of the Cesar Franck Prelude, Aria, and Finale was remarkable for the pure, sane, clean, sober, profound and very musical delivery of this sober and profound, but intensely musical work.

There can be no more discreet manipulation of the pedals, and Mr. Giorni does not disdain the humble soft pedal. For him the left foot has a function in piano playing other than merely gracefully resting under the chair!

Furthermore, Mr. Giorni's technique is more than an exhibition of digital dexterity. It is delightful to listen to, the runs of exquisite limpidity and grace, and the tone, even at its most forceful volume, never becoming hard.

"Makes Everything Interesting"

I had ample opportunity to observe all this in the Chopin numbers, of which three, the E minor Nocturne, the G flat Impromptu and the Valse in A flat, are deservedly less played than the rest of the Chopin literature. However, Mr. Giorni made everything interesting, including the last thing I could hear, the A flat Polonaise, to which he gave a rich, full tone and a broad, impressive and vital style.

Herman Devries,
in Chicago American.

"Both Impressive and Sympathetic"

Aurelio Giorni has a very well developed pair of hands and a brain in excellent working order. Both were needed for his opening number, Cesar Franck's Prelude, Aria and Finale, and having them both, he projected a performance that was both impressive and sympathetic. He can lay a heavy touch on the keyboard; he can also lighten it to the merest whisper; and by a seemly arrangement of these extremes and all the shadings in between, as well as by an unusually skilful use of the pedals, he was quite able to coax out all the expression that lies in the piano. It goes almost without saying that he had the technical ability to put all the notes in the correct places, for without such ability there could have been little consideration of him as a full-grown pianist.

A group by Chopin followed; then another by Paderewski, Rachmaninoff and Dohnanyi. It was all worth hearing.

Edward C. Moore,
in Chicago Journal.

"No One Plays Chopin More Delightfully"

Aurelio Giorni gave his second piano recital in Chicago yesterday. Giorni is above all else a poet when at his instrument, but one who knows how to depict the verities. He is romantic, without being flabby. The feeling he puts into the music is sentiment, but not sentimentality. A real man, but one with sensitive reactions.

He naturally put a Schumann flavor into the parts of the Cesar Franck Prelude, etc., but emphasized its bigness and ruggedness with equal success. No one plays Chopin more delightfully than this youth, for he makes it all transparent, with the shimmering beauty that lies beneath the surface brought into active play. His is the batik of piano art. Henriette Weber,
in Chicago Herald-Examiner.

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—Francis Casadesus Presenting Many Native Works—Tetrazzini Sings at Brilliant Fête
—Give Paris First Hearing of Schmitt's "Salomé"

Bureau of Musical America,
54 Rue Vavin,
Paris, April 6, 1919.

Unusual enthusiasm marked the hearing of American works last week when an excellent concert was given at the Gaveau under the direction of Francis Casadesus, a well-known *chef d'orchestre* and a composer of merit, whose works are gaining great success. At the present time he is doing good work for America in making known works of American composers. He has given two Franco-American concerts lately, and the Gaveau séance included "Adventures in a Perambulator" (a humorous sketch in three parts, for orchestra), by John Alden Carpenter, and a "Legende" by Blair Fairchild, for violin and orchestra. The latter gained a marked success and Yvonne Astruc, the violinist, was recalled enthusiastically.

Francis Casadesus was director of the "Concerts of French Music" at the Moscou Conservatoire in 1908 and he is the founder of the 'Festivals de Musique Française,' whose object is to make known the works of composers killed on the battlefield. His 'Concerts Populaire' at the Trocadero are well known, and a week or two ago John Byrne, the American baritone, was much applauded there in the "Battle Hymn of the Republic" and "Swanee River," with orchestra. At his last concert at the Gaveau, Casadesus gave his remarkable composition for solo, chorus and orchestra, entitled "Apotheose." This work is composed on a patriotic speech pronounced by Paul Dechenal. The orchestration is excellent, and the composer has introduced the "Star-Spangled Banner" toward the end, with the most happy effect. Marcelle Demougeot, of the Opera, was the soloist and her pure, perfectly controlled voice and spirited interpretation caused sustained outbursts of applause. The latter part of the composition had to be repeated.

The gala given on April 1 at the Opera was financially and artistically a phenomenal triumph and the *recette* amounted to 412,300 francs. This sum is to go to the population of the liberated departments of France. During the war there have been many brilliant patriotic galas, but none have come up to this fête. It was a feast to the eyes

and an enchantment to the ears. In the vast *salle* were to be seen H. M. the Queen of Roumania and her daughter, escorted by a maid of honor and M. Antonesco; Mme. Poincaré, accompanied by M. Jean DuPuy; Mrs. Wilson, escorted by Jacques Rouché.

The program opened with "Scènes Alsaciennes," by Massenet, the orchestra doing magnificent work under Chevill-



Francis Casadesus, French Conductor-Composer, Introducing Many American Works to Paris Audiences

lard's bâton. The final scene, "Dimanche Soir" (Sunday evening), with its charming ballet, was much applauded. Then came the "Triumph," that splendid dramatic poem by Fernand Gregh. The scene was on the tomb of Napoleon, which is faithfully represented, the lighting, etc., being admirable. When the "Divine Sarah" enters as "Victory" the *salle* vibrated under a thunder of applause and emotion. The fourth scene from "Hamlet" followed, with Tetrazzini singing the "Mad Scene." Her success gained an ovation, and she won the greatest triumph of any artist heard here for many years. Her voice seems more surprisingly pure and perfect than ever in trills and runs. Then she sang the "Grand Air" from the second act of "Semiramide," by Rossini (even more complicated in its vocal eccentricities). To the bravos and cries of enthusiasm from the entire *salle* Mme. Tetrazzini generously answered by singing the variations on the "Carnaval de Venise." M. Vigna and his orchestra, who accompanied the singer, surpassed themselves.

New Schmitt Work Heard

The next item on the program was given up to modern music. The "Tragédie de Salomé," by Florent Schmitt, was offered to the Parisian public for the first time and met with a spontaneous success. This ballet, in one act, is composed on the poem of Robert d'Humieres (who has disappeared in the war, and is thought to be dead). The music of Florent Schmitt is remarkable; the symphonie translates in a wonderful way the atmosphere of tragedy and despair created by the poem. The Oriental color is felt from the commencement and unique rhythmic effects obtained in the dance of the "Pearls" when *Salomé* dances before *Herod*. Then follows the "Incantation to the Sea," when *Salomé*, fleeing from the pursuit of *Tetrazzini*, decides to throw the head of *Jean* into the waves. In the distance three voices are heard, which are taken up by the entire orchestra in a thrilling fanfare as *Salomé* casts the head into the waters. The themes which describe the horror and growing insanity of *Salomé* are brought out by the brasses, and the

whole is extremely interesting. The *mise-en-scène* and color scheme were perfectly carried out. Mme. Ida Rubenstein (as *Salomé*) was much appreciated. *Hérodiade* was represented by Christine Herx and *Herod* by M. Wagner. The three voices heard in the distance were those of Laute-Brun, Courtreres and Dagnelly. The "Tragedy de *Salomé*" can now be counted as taking its place in the opera repertoire.

The last but not least anticipated item of the *matinée* program was the representation of the operette-bouffe in one act by Saint-Remy and Offenbach, "M. Choufleuri restera chez lui" ("M. Choufleuri will be at home"). This farce contains a review of the years 1830-1840 and reminds one very much of the "Bourgeois Gentilhomme" of Molière. The *interprètes* were Raymond Hecart, Fugère, Francell, Renaud, Huguenet and Louis Maubet. In the review, which takes the form of a *soirée* given in *Choufleuri's* salon, were heard Marthe Chenal (as *Queen of Paris*), Delmas (as *Pierre Dupont*), Huberte (as *Alexandre Dumas*), and Mad. Roche (George Sand), Mme. Provost (Mlle. Maro), Mme. Leconte (Virginie Desjardet), Charles Grauvau (M. *Prend'homme*), Leitner (Victor Hugo), and Bourdel (as *Lord Seymour*). Yvonne Daunt was much remarked in the ballet of the "Débardeurs," where her interpretation showed another style of her art. Zambelli, as the *Queen Pomare*, was admirable and the mazurka dance with Avaline was encores. Marthe Chenal was a fascinating *Queen of Paris*. Her dancing, singing and acting brought down the house and she imbued the final

scene of *débauche* with a fury, grace and *entrain* of which she alone knows the secret.

Marcelle Demougeot is doing much concert work this season, when her duties at the Opera leave her the necessary liberty. She is an exceptional artist and her singing is extremely interesting. The voice is a fine, warm soprano, with splendid concentration of tone, but it is the intelligence and musical understanding of this singer that appeals to music-lovers. Speaking to the writer, the singer said that in her opinion singers do not understand Wagner (Marcelle Demougeot was among the best Wagnerian singers before the war), and that the reason why so many voices go to pieces after some years of these operas is because the artists make the work too dramatic and heavy. She also said that the secret of her success is to feel dramatically and to declaim lyrically, with sustained diaphragmatic breathing. Demougeot sings as naturally as she speaks, and one has the pleasant sensation, when listening to this artist, that she has a volume of sound in reserve.

Yesterday a Gounod festival was given at the Gaveau to a crowded house, the orchestra being under the bâton of Maurice Jaquet. Marcelle Demougeot was the star of the afternoon and had to repeat many of her numbers.

The coming week at the Opéra is to contain "Monna Vanna," "La Tragédie de *Salomé*," "Samson and Dalila," "La Damnation de Faust" and "Hamlet." The Opéra-Comique is to give "Manon," "Werther," "Les Noces de Figaro," "Penelope," "Paillasse," "Tosca" and "Les Contes d'Hoffmann." Thirty-four concerts are to take place within the next seven days in the principal theaters and concert *salles* of Paris. Next Sunday eight concerts will be given in the afternoon and evening, at the Conservatoire, Gaveau, Cirque d'Hiver, Schola Cantorum, Théâtre du Vieux Colombie and Salle des Agriculteurs. Music lovers are suffering from an *embarras de choix* just now, with so many good things going on at the same time.

MARGARET MACCRAE.

LAZZARI AND GANZ IN OMAHA STAR SERIES

Recital Is Brilliant Success —
Local Chorus in Debut at
Last Club Concert

OMAHA, NEB., April 24.—Carolina Lazzari and Rudolph Ganz were presented in joint recital on Tuesday evening at the Municipal auditorium, the occasion being the last number of the All Star Course, of which Mrs. A. L. Green was local manager. Mrs. Green's course (her first venture in managerial activity) has been a brilliant success, artistically and otherwise, and the last concert proved a splendid finale. Lazzari came as a stranger, but won instant approval. From the first note to the last of her ten songs and numerous encores her rich voice charmed and thrilled, eliciting unbounded enthusiasm. She was capably accompanied by Isaac Van Grove and in two charming songs by Mr. Ganz the composer took a turn at the rôle of accompanist. Rudolph Ganz had been heard here before, so his remarkable pianistic feats were no surprise to his Omaha audience. He played magnificently. Perhaps none of his offerings exceeded his first, Chopin's Nocturne in C Minor, in beauty of tone and interpretation, although his own "Capriccio for Left Hand" and "After Midnight" were also features.

During Mr. Ganz's stay in Omaha several social affairs were given in his honor. Cecil Berryman and Mrs. Berryman, who was a pupil of Mr. Ganz, gave a dinner for him. Mary Munchoff entertained at tea, when a number of her artist-pupils sang Ganz songs.

The last of the concerts by local artists, under the auspices of the Woman's Club Music Department, which has been one of the excellent features of the present musical season, came to a conclusion on Monday evening at the Y. W. C. A. Auditorium. Henry Cox, violinist, was the soloist, playing two movements of the Bruch Concerto and a number of short pieces with excellent tone and fluent technique. An interesting group on his program was one made up of composers, all of whom bear the title of Lieutenant—Spalding, Stoessel, Macmillen and Hochstein, the last-named of whom lost his life in the Argonne. Accompanying Mr. Cox, his gifted wife gave the support of an excellent pianist. Assisting, the Woman's Club Chorus made its début. This organization has been working only during the past winter under the bâton of Henry Cox and has accomplished, during the short time, some good results. There is considerable precision of attack, variety of color and expression in its work. Mr. Cox accomplished the rather difficult feat of simultaneously directing and playing the piano parts. E. L. W.

Duncan Dancers and Copeland Appear in Baltimore

BALTIMORE, April 26.—The Isadora Duncan Dancers, with the assistance of George Copeland, pianist, appeared at the Lyric on April 22 and 23. These disciples of Isadora Duncan appeared in ensemble and in solo numbers, interpreting familiar works of Chopin, Gluck, Schubert, and as each artist had distinct charm the expressions were of high merit. George Copeland gave solo groups, consisting of the first movement of MacDowell's "Sonata Tragica," Debussy works, Spanish compositions and two attractive numbers by Amani and Satie. F. C. B.

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"America First!" Keynote of New York State Federation's Inaugural Banquet

Many Widely Known Musicians at Gathering Which Aims to Organize Music Clubs of State Into Strong Branch of National Federation—Urge Establishment of National Conservatory and Building of Memorial Temple of Art and Music as Meeting Place for Musicians—Discuss the American Composer and His Needs—Margaret Romaine Is Soloist

"AMERICA FIRST!" Such was the vital keynote sounded at the inauguration dinner of the New York State Federation of Music Clubs (Mrs. Julian Edwards, president), held at the Hotel Pennsylvania last Thursday night, April 24.

The primary purpose of the gathering was described as the organization of music clubs throughout the State into a strong branch of the National Federation of Music Clubs. One of the National Federation's aims is the prompt establishment of a national conservatory of

music to foster American art and artists. Another vital object was set forth by Vice-President Mrs. David Allen Campbell, in her address, "America First!" This was the erection of a great home for musicians in New York, a temple of art and music, among whose features would be a club, hotel, auditoriums for opera and recital, art gallery, etc. Ways and means of raising a huge sum to be devoted to this end are under consideration. It is intended that the building should form a memorial to the American men who fell in battle.

Another speaker was the widely known New York musician, Frederick Schlieder, who made a plea for the development of the individual's spiritual side. "I look forward," declared Mr. Schlieder, "to the day when music will bring to fruition the art of harmonious living."

Mrs. George Hail, whose subject was "The Biennial Convention," told of the activities of the Rhode Island music clubs and outlined the plans for the coming convention at Peterborough, N. H.

Reginald De Koven was scheduled for an address on "Federation," but was unable to be present.

Jerome F. Donovan's thesis was "A National Conservatory of Music." Mr. Donovan, who introduced the National Conservatory Bill in Congress last session, made a plea for the standardization of music and the establishment of a National Conservatory. "The war has demonstrated the value of music as a national asset," declared Mr. Donovan. "Sweden, Switzerland, Portugal, Denmark, the Latin-American countries maintain national conservatories. Great and prosperous America must not lag behind." Up to 1914 Americans spent on an average of \$12,000,000 annually for music study abroad, Mr. Donovan stated. These students could have secured instruction equal and often superior to the foreign brand by remaining in their own country. Mr. Donovan outlined the provisions of the National Conservatory Bill.

What Our Composers Need

Deems Taylor gave a charming talk—as he always does. His topic was "The American Composer," and as a gifted and versatile representative of that struggling clan Mr. Taylor's remarks were heard with real interest. Exigencies of space permit only the briefest outline of the burden of his talk. He said, to begin with, that the American composer wants first "a chance to learn his trade." He needs to hear what he writes; to profit from his own errors is vital to his technical progress. In Europe a composer in the making can get an early score "run through" by an orchestra. Here not so. We need more opera houses and symphony orchestras, said Mr. Taylor. He told the Federation that a singularly practical form of aid that could be extended would be an arrangement whereby one or more of the large American orchestras would give an extra rehearsal a week solely for the purpose of going through native scores. This would enable our composers to note their own weaknesses. "There are two words that make us Americans blush—'love' and 'music.' We are afraid or ashamed to show emotion. That must be knocked out of us."

An engaging and brilliantly witty address was made by Mary Shaw, the actress, on "Music and the Drama." Other applauded speakers were Judge Charles Guy, whose subject was "National Needs"; Charles Sumner Ward, who spoke on "The Value of Organiza-

tion," and Marshall Bartholomew. The last named spoke briefly, but very much to the point on the topic, "I Hear America Singing." He made a fine impression.

Prior to the speeches Margaret Romaine, soprano of the Metropolitan Opera, sang "Musetta's Waltz Song" in fetching style. She was vigorously applauded and gave an encore.

Mrs. Julian Edwards presided. Among the guests, who numbered more than 100, were several well-known figures in New York's music colony.

B. R.

THE WAR AND VIOLIN STRINGS

Thibaud Glad Dearth of Gut Drove Him to Use Steel "E's"

Another of the revolutions which have been brought about by the war is pointed out by Jacques Thibaud in an *Etude* interview. This time it is not the overthrow of a king that the great conflict is credited with, but the overthrow of the vogue which gut or silk E strings have long enjoyed with violinists. According to Mr. Thibaud, it was the war-induced dearth of good gut strings that drove him and many another famous concert artist to the last resort of the steel E. Never, says Mr. Thibaud, will he desert it for any other kind, for he has found that the manufacture of the steel E strings has reached such perfection that they can be safely used by any violinist, from the concert artist to the humblest amateur.

"It is true that they would be somewhat more difficult than the gut to tune with the peg alone, but I use the popular little contrivance attached to the tailpiece by which the end of the string is attached to a small screw, making it possible to put the finishing touches on the tuning to a hairsbreadth. This little tuning contrivance is coming into almost universal use with the users of steel E strings."

"In the case of the best steel E's I do not find that they are false, and the harmonics ring clear and true as a bell. I find that they rarely break and the tone is excellent; otherwise it would be impossible for me to use them in my work, which requires, above all things, tone of the finest quality on the E string. Among the famous violinists using the steel E whom I can recall on the spur of the moment are Ysaye, Zimbalist, Kreisler, Eddy Brown and a host of others. I have also heard that Mischa Elman has used the steel E at some of his concerts."

Mr. Thibaud advocates also the use of an aluminum-wound gut D, a silver-wound gut G and a gut A.

"I have used the gut D wound with aluminum wire for about twenty years and consider it superior to the plain gut D. The tone is wonderfully solid and vibrant, full and rich. This string is especially good in producing harmonics and flageolet tones which ring out clear and true and are of especially fine volume."

Miss Gilbert and Mr. Patton for Chautauqua

Walter Anderson has booked two of his artists, Fred Patton, bass-baritone, and Emma Gilbert, contralto, for the New York Chautauqua in July, where they will appear in oratorio, etc., and as soloists with the New York Symphony Orchestra.

Persinger Again to Head Chamber Music Society in San Francisco

SAN FRANCISCO, CAL., April 21.—Louis Persinger, the American violinist, has just been engaged for the fourth consecutive season as director and first violin of the Chamber Music Society of San Francisco, an ensemble organization which in the past three years has made an enviable reputation for itself in the West. The Chamber Music Society was brought into being through the generosity of Elias M. Hecht, a prominent San Franciscan who has always been genuinely interested in chamber music. Mr. Hecht, in addition to being the financial backer of the organization, is its excellent flautist. The series of concerts given here

last season drew audiences which crowded the Colonial ballroom of the St. Francis, something unheard of in chamber music annals in this city. The artists who constitute the society are Louis Persinger, L. W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht.

SIoux CITY, IOWA.—Hundreds of persons crowded into the new Trinity Lutheran Church on April 12 to hear the festival of music given by a chorus of sixty voices under the direction of Frederick Wick, the Trinity choir director. The feature of the evening was the production for the first time of a new cantata written by Mr. Wick, "Hymn of Praise." The cantata was well received, as were the soloists, who were Mrs. R. W. Conner, soprano; Dr. Elmer Kaye Smith, tenor, and John W. Norris, baritone. The accompanists were Ruth Carver, the organist of the church, and W. Curtis Snow, pianist.

ERIE, PA.—Homer P. Whitford, F. A. G. O., gave daily recitals on the organ in the Colonial Theater during the week of April 21.

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Organizing of Orchestra with American Conductor Gives New Prestige to Rochester

George Eastman, the Camera King, Is Prime Mover in Founding Symphony—Alexander, First American to Lead Important Organization—New Concert Hall, Gift of Eastman, Soon to Be Dedicated

ROCHESTER, N. Y., April 25.—The establishment of a symphony orchestra of ninety men or more giving a regular series of symphony concerts, as outlined last week, will go far toward broadening the interest in music in Rochester, a city of between 200,000 and 300,000 inhabitants, which has already given some indication of rather more than ordinary interest in music. In most communities of this size it remains for some public-spirited citizen to come forward with a suggestion and usually with the accompanying financial support necessary to make a thing of this sort possible. George Eastman, who has been giving his backing financially as well as his moral support to the School of Music of the University of Rochester, is the prime mover in bringing about this new departure in the musical life of the city.

Rochester will have Mr. Eastman to thank for the handsome new concert hall which will be ready for occupancy in the fall of 1920 and which will seat 3500 persons and will be similar in many respects to the beautiful Symphony Hall in Boston, the home of the Boston Symphony Orchestra.

Associated with Mr. Eastman in an artistic way is Arthur Alexander, widely known in both this country and Europe as a musician of unusual attainments. Mr. Alexander is an American and just previous to the outbreak of the European war had been living for thirteen years in Paris.

It is a noteworthy fact that this will be the first time that a native American has become the conductor of an important symphony orchestra in this country. Although Mr. Alexander has not had extensive experience as a conductor, he is thoroughly equipped as a musician for the work before him.

Mr. Alexander went abroad to study conducting and the piano, and in the course of a short time found that he had a voice which he believed could be developed and from that time on he devoted all his interest and energy in that direction, with the result that he sang many times in public in France and later has been heard in recitals of an unusual character, in which he invariably played his own accompaniments, in this country.

For the past season Mr. Alexander has been identified with the vocal department of the University of Rochester's School of Music. He will continue



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Arthur Alexander, Conductor of the Rochester Symphony Orchestra; First American to Lead an Important Orchestra in This Country

his connection with that institution next season, but will have an opportunity for at least three months of concert work. He will also devote much time to perfect-

ing plans for the orchestra, which will play its first concert in the fall of 1920 at the dedication of the new symphony hall.

THANK FRIENDS OF MUSICIANS

French Artists Send Appreciative Letter to American Society

Mrs. George Montgomery Tuttle, chairman of the Executive Committee of the American Friends of Musicians in France, is in receipt of an appreciative communication from several distinguished members of the Association des Anciens Elèves du Conservatoire de Paris. The letter, signed by such eminent musicians as Theodore Dubois, Louise Grandjean, Renée du Minil, Auguste Chapuis, Edouard Nadaud, Maurice Emmanuel and Charles Bouvet is as follows:

"Madam:
"For the fifth time, through the medium of our dear and honored friend, Mr. Blair Fairchild, your generosity has procured infinitely precious resources for us. We wish now to express to you our gratitude and that of our comrades who, direct or indirect victims of the war, have found, thanks to you, some relief from their present distress. The cessation of hostilities has revealed to us miseries which thus far circumstances imposed by conditions have necessarily kept hidden. Your kindness, madam, allows us to furnish a fraternal aid which is not only a material help to our unhappy friends, but also a moral comfort. They feel that support is not lacking, that sympathetic hearts are moved

by their sufferings. We make it our joyful duty to apprise them of the source of those gifts and they know that the inexhaustible generosity of America, of which France has during the past five years experienced so much, reserves a special place for them.

"Accept our gratitude, madam, and with you those of your friends who have given thought to the musicians of France and who have sent them, together with magnificent material gifts, the touching evidence of their generous remembrance.

"Paris, March 10, 1919."

Levitzi Wins Washington's Favor in Easter Recital

WASHINGTON, D. C., April 21.—The Fine Arts Enterprises presented Mischa Levitzki, the Russian pianist, in recital on Easter Sunday. Mr. Levitzki offered a program which showed technical skill, tone coloring and interpretative power. The "Appassionata" Sonata, Beethoven; Chromatic Fantasy and Fugue, Bach, and Rhapsody No. 6, Liszt, were among the larger works, and many smaller numbers stood out prominently for their delightful charm. Among these were a Gluck-Brahms Gavotte and two Chopin Etudes. The Etudes were received with such insistent applause that the artist graciously repeated them, while at the close of the recital he added two encores.

W. H.

At her appearance as soloist with the Rubinstein Club of Washington, D. C., on March 25 Amparito Farrar, soprano, sang Arthur A. Penn's new song, "Smilin' Through" and was so successful with it that she had to repeat it twice in response to the applause that greeted her. She also sang a Massenet aria from "Manon," songs by Alvarez, Valverde, Hageman, Samuels, Lehmann and Ward-Stephens' new "Christ in Flanders."

BROOKLYN, N. Y.—Edith Milligan King, pianist, and Evelyn MacNevin were the soloists at the concerts of the Canadian Club of New York on April 6.

MAGNATE URGES BUSINESS TO PATRONIZE THE ARTS

Charles M. Schwab, New President of Oratorio Society, Gives Dinner to the Members

Two hundred and fifty members of the Oratorio Society of New York were entertained at dinner on April 24 at Sherry's by Charles M. Schwab, recently elected president to succeed Andrew Carnegie.

"Great things are accomplished by those who love things that are beautiful, like music and the other arts," said Mr. Schwab. "Those who love business must love what is beautiful as well. The two go together. The Oratorio Society has stood for what is great in the past. In the future it should not decline. At this late date I do not care to be associated with anything that is not successful, and Mrs. Schwab and myself will do everything in our power to co-operate with the officers and directors of the Oratorio Society to make it successful."

Two new members were elected to the Board of Directors at the annual meeting that followed—F. L. Gaudreaux and C. H. Newman. At a recent meeting Mrs. Schwab and Mrs. Walter Damosch had been made members. Officers present were Frederick H. Comstock, honorary vice-president; Dr. John P. Munn and Calara B. Spence, vice-presidents; H. Wheelock Pooler, treasurer, and Robert W. Tebbs, recording secretary and business manager. From the Board of Directors there were Edward Kellogg Baird, James Bertram, Walter Bogert, William Crawford, Roland Holt, A. J. S. Machin, W. Hadley Madden, Howard Smith and C. H. Stranahan, Ffine Pressler and Mrs. Orlando Rouland.

Vassar Applauds "Kentucky Tunes"

POUGHKEEPSIE, N. Y., April 25.—Once more the faculty and students of Vassar College enjoyed a unique musical event in the concert of Loraine Wyman and Howard Brockway on April 19. The artists had a vast and altogether delightful repertoire of traditional Kentucky folk songs, which they had collected; Mr. Brockway accompaniments were his own, skilfully catching the rhythm and spirit of the ballads. Miss Wyman is possessed of a flexible voice, admirably suited to the singing of these charming songs.

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Another Plan to Aid Our Composers

To the Editor of MUSICAL AMERICA:

The creation of a Bureau of Fine Arts in Washington and the erection of an adequate building to provide for the education of musicians with instructors paid by the U. S. Government might be a very good thing for producing American composers and giving them a standing.

But the fund of which I have several times spoken is for a very different purpose; it involves the support of students possibly, but its main object is to give publicity to the works of American composers. It would be a publishing concern, the profits, if any, going to the composers.

A fund of \$100,000 or \$200,000 would be absurdly inadequate. A fund of \$1,000,000 can be raised by the music-lovers of this country easily. Certainly there are 1,000,000 of such people who can give \$1 each for a membership. Now, while we are accustomed to thinking in large figures, is the time to do it.

This fund must be securely invested and only the income used. Music publishers will naturally oppose it. It will be a competitor. But it will be able to publish what they will not. Its success will depend upon who is to have its management and that should be kept out of the hands of persons now connected with the music publishing business.

A reliable fiduciary trust company should be selected to handle the fund. Then a competent committee to judge of worthy music should be appointed. If there are 1,000,000 members of the society, they will constitute a publishing public, entitled to a copy of each publication at cost. With an assured income of \$40,000 a year and a possible profit on some of its publications such a society ought to be successful.

I have not gone into all the details involved. It is not necessary now. The Musical Alliance may not feel inclined to take hold of such a project. But some one is going to do it. MUSICAL AMERICA may not think it comes in its line at all. The establishing of community choruses is a good thing. The erecting of a Bureau of Fine Arts as a branch of our Government is good. But the thing I am talking about has not had a proper presentation as yet. Forces are working, however, in this direction. I am persuaded that it is entirely practicable. I shall be glad to answer any inquiries about it.

D. W. MILLER.

Norwood, Ohio, April 23, 1919.

Public Training for the Child Voice

To the Editor of MUSICAL AMERICA:

"Free Training for Children, Plan of St. Louis Meeting"—a glorious introduction to MUSICAL AMERICA of this week and an example for the world to follow! Are a few letters in the Open Forum to pass into oblivion as space, vain and unproductive, while St. Louis awakes to a realization of value attached to the early training of the voice—the child voice? Not the voice in song only, bear in mind, but the voice in speech as a fundamental and even a more universal interest. If New York City is now, or is to become, the world center of music, is the individual attention to the child voice to be ignored as unworthy of particular interest, and fail to command the careful instruction in childhood demanded as a *sine qua non* to acceptable rendition of music on a man-made instrument? Perhaps, as the gift of God, the vocal organ, like most gifts to which we humans fall heir, comes to us unappreciated until we happen to lose our voices—and then, we begin to think. Oh, if people would only think!

I read that "the keynote of the entire (St. Louis) conference was that every child should be educated in music according to his natural capacities, at the public expense and his education should function in the musical life of the commu-

nity"—may God impress that keynote on the hearts of every American.

Is the voice not a national interest? I have been informed by a friend, who is considered at least one of the greatest word historians living, that the term "Yankee twang," by which many Americans are recognized in Europe, originated with the Puritans. My own first impression of the American voice was its shrillness, particularly in the case of girls, who I may say, as a rule, did not know how to subdue their voices even in the most ordinary conversation. Is there no room for improvement in this direction—and where should it begin if not with the child?

Another topic in the St. Louis program: "What should the schools do for the unmusical child?" Teach the child to speak—to use the voice musically—and from personal experience I can state that the unexpected will happen. During the past thirty years, I worked with three pupils—and three only—who were at first not only unable to recognize a given tone, but when they finally voiced it could not for some time sing the tone above or below it. These three were all of Quaker descent and not expected to be musical, but after considerable study in tone work they learned to sing, one of them as a church soloist with a voice of beautiful quality.

After all, the voice in speech is, generally speaking, of more value than the voice in song, which is advisedly cultivated by those who are possessed of musical talent. Careful cultivation of the voice is the very making of character, calling, as it does, for self-examination, self-control, temperance in all things and conducting to the best interests of the soul, of which it is the interpreter.

"Too much stress," writes Sir Morell Mackenzie, "cannot be laid on the importance of surrounding a child, even before it can speak, with persons whose accent and utterance are pure and refined." Yes, educate the child and the nation will look after itself. Mary Garden, born in Aberdeen, my own native city, and whose parents were my friends long before she saw the light of day, was a child of talent, but had her father and mother failed to encourage her and afford her the opportunities she received the star would never have shone for us in this world: a star complete in elements, but in "the milky way."

The subject is too exhaustive to tackle here, but I simply could not help expressing my appreciation of St. Louis' attitude. My prayer for the past five and twenty years has been that the interest would become national and I hope to find it so at no very distant date.

J. MCCOMBIE MURRAY.

New York City, April 12, 1919.

Composers Who Were Librettists

To the Editor of MUSICAL AMERICA:

I have read somewhere that Wagner and one other (name unknown to me) were the only operatic composers that wrote their own librettos. I would like to know if this is correct.

Will you be so kind as to jot me a few words in answer? With sincerest wishes for your continued success, I remain,

Very respectfully yours,

W. WALTER RUF.

St. Louis, Mo., April 9, 1919.

[Many composers other than Wagner have been their own librettists, while others have taken so active a part in the preparation of their opera texts as almost to earn the title of librettist for themselves. To mention but a few at random who did not depend on outsiders, one can cite Lortzing (composer of "Czaar und Zimmerman"), Boito, Leoncavallo, Charpentier, Bungert. Donizetti occasionally wrote a libretto (his short comic opera, "The Night Bell," uses his own text) and assisted in the preparation of other of his books. So, too, did Verdi and Berlioz.—Editor, MUSICAL AMERICA.]

A Champion for Mme. Farrar

To the Editor of MUSICAL AMERICA:

As a regular season's subscriber to the Metropolitan Opera Company, I always read the opera reviews in MUSICAL AMERICA with interest. However, I would like to ask one question. Don't you think your critic is a little unfair in his criticisms? Every week he goes into great detail in describing Caruso's well earned triumphs. Barrientos's performances are also equally described in

detail, as are also several other stars. When your critic comes to review "Tosca" or some other opera in which Mme. Farrar is the heroine, he usually reviews the tenor's performance at length, then at the end of his article adds, "Mme. Farrar was *Tosca*" or "Tosca was sung by Geraldine Farrar."

As an acknowledged public idol and, incidentally, an artist of the highest standards, is she not worthy of as much criticism as some others, who are not her equal in artistry and do not attempt to rival her in public affection?

We all know that Farrar has not been in her best voice this season—in fact, she herself says that she has often sung when she was not well and had practically no voice, in order not to disappoint her audiences. However, she stands with Caruso to-day as the greatest box office asset (the purely mercenary) and consequently seems entitled to a little more notice than your critic sees fit to give. The public wants it.

In the words of Mephisto, let us say, "Vive la Geraldine"—drink to her best of health and voice for next season.

HARRIET THOMAS.

Mount Vernon, N. Y., April 21, 1919.

The Work of the Alliance

To the Editor of MUSICAL AMERICA:

I have been wanting for several weeks to find time to express to you my hearty approbation of your splendid direction of the campaign of the Musical Alliance. I have rejoiced especially in your suggestion of temples of music as permanent memorials to our soldier dead; also in your carrying the fight for a Ministry of Fine Arts right to the National Capitol itself. In the latter connection I wish to convey my appreciation of Mephisto's recent kind words about my efforts to bring about a larger Congressional appropriation for the musical work in the camps. Frankly, however, I feel that I should not receive credit for more than having taken every opportunity of stimulating public and official interest in this work.

Apropos of this, I am glad to see, in MUSICAL AMERICA for March 22, that my good friend Prof. Peter Dykema, conducted a hearty "sing" in the House of Representatives at the close of the last Congress. This made me think of my experience, during my winter at Camp Meade, when I gave my demonstration of camp singing in the majority caucus room of the House of Representatives office building for the Congressmen and their families and friends. This event had been arranged by Congressmen who had heard my song-talk at the Congressional Club and who wished me to repeat it as a preface to a lecture by one of their colleagues, on his impressions as a member of a Congressional commission at the front in France. After the approval of the song leaders' works that was expressed by the speakers that evening—as well as the fervor in which the audience joined in the songs, I was somewhat jolted the next day when I heard the response that had been made by certain legislators to the plea for a larger appropriation for the work of the War Department's Commission on Training Camp Activities, under which we Army Song Leaders served. It was to the effect that the Commission had so pampered the men in the camps—by giving them pink teas, songs etc.—that when the time came for them to do their fighting they wouldn't be able to fight. I only wished that I had known this a day earlier, for I would have taken the opportunity of replying to such old-fogism before my Congressional audience. I would have told them—as I told various audiences subsequently—that I would like to take one of these complacent, well-fed critics to camp; have him live the life of a buck private for a month, and then, after he had arisen each day at sunrise and "drilled his head off" all day, let him see if he didn't need some relaxation, such as music, in the evenings to make him feel once more that he was a human being.

Your campaign with the Alliance is doing much to eradicate such a mossback attitude—an attitude that was exhibited by the wife of an old-line regular army officer who declared, in reference to a proposed concert in camp, that the soldiers in the Civil War had gotten along all right without those things, so why couldn't they do it now?

It seems to me that your proposal of a soldiers' memorial in the shape of a

music hall and civic gathering place is one that should meet with the approval of the returned soldiers of the A. E. F. An idea occurs to me that might provide a suggestion as to amplifying the usefulness of such a structure. Though I do not qualify for membership in the American Legion—planned as the G. A. R. of this war—and am not in its councils, it occurs to me that the builders of such memorials would link them with the living soldier as well as with the dead if they would provide in such a building meeting places for the local chapters of the American Legion. I would suggest that if this idea meets with your approval you communicate it to those cities which are already taking steps to erect such memorials.

With best wishes for the continued advancement of the Musical Alliance and of MUSICAL AMERICA—which is a weekly joy to me over here—I am, very cordially,

KENNETH S. CLARK,

Division Song Leader,

79th Division, Y. M. C. A.

A. E. F., April 10, 1919.

How the Community Spirit in Music Is Developing

To the Editor of MUSICAL AMERICA:

Enclosed please find check for the renewal of my subscription to MUSICAL AMERICA. It is greatly enjoyed and I read every word in it each week.

I want to congratulate Mr. Freund upon the great work he is doing for the cause of music. I feel sure that the efforts of such men as Mr. Freund will finally be rewarded, and then America can boast of her own National Conservatory and won't have to be giving American Prix de Romes in order to give Americans a musical education.

Mr. Freund and his paper have accomplished wonderful things. When I first began to notice articles about community singing in your columns I did not think that they would ever get so far from the musical center, New York. And yet while I was in the navy at San Diego I went to most enthusiastic "sings," and now that I'm home I have discovered that such small places as Cameron, with not 7000 people—half negroes and Mexicans—can have "sings" and be able to boast of their success. All of this I attribute to such men as are constantly preaching the gospel of American Made-in-America music by American Made-in-America musicians—not by American made in Rome or Paris musicians.

Let me thank you again for the pleasure I get from your magazine and let me hope for your future success in spreading the cause of American music.

PRICE CROSS, JR.

Cameron, Tex., April 18, 1918.

The Case of Beryl Rubinstein

To the Editor of MUSICAL AMERICA:

"Mephisto" in your April 12 number berates Beryl Rubinstein soundly for his remarks about America and Russia and the necessity of studying music in Germany, etc. I wonder if he knows "Beryl"? Is it possible this is not the same Beryl who was exploited by his father-teacher-manager years ago as a boy prodigy—born in Athens, Ga.? What does he know personally either of Russia or German professors? Did he not get his education practically in this country with C. Lachmund? Here is certainly a case, if I am correct in my boy, of scorning America when America is the mother and source of all he is and knows, save his Russian name. Oh, me! What are we coming to?

G. L. CROAKHITE,

Anderson College.

Anderson, S. C., April 12, 1919.

Appreciation from the President of the Music Teachers' National Association

To the Editor of MUSICAL AMERICA:

The thanks of the M. T. N. A. are certainly due to MUSICAL AMERICA and its book reviewer for the very kind review given our book of proceedings in your issue of April 9. The notice was so extensive and done with such evident good will and understanding of the objects for which the M. T. N. A. is striking that it has given us unusual pleasure. Will you please thank the reviewer for us.

Yours very truly,

CHARLES N. BOYD,

President.

Pittsburgh, Pa., April 21, 1919.

How It Works Out

To the Editor of MUSICAL AMERICA:

As a result of the visit of John C. Freund to this city we have just organized a community chorus of two thousand voices.

WM. G. OWENS.

Richmond, Va., April 14, 1919.

Chiapusso Tells How to Make the Piano Yield Orchestral Tone

"Meteor from Java" Has Elaborated Own Principles of Technique—Experience with German Professors Opened His Eyes to Their Deficiencies—Finds Combination of Relaxation and Control Essential

By HARRIETTE BROWER

IT must give the music-lover much food for thought to note the attitude of the different pianists in regard to their instrument, and what they expect to get out of it. Some treat the piano as though it were a spinet—delicately; others again sentimentally; some draw organ tones from it. There are players who revel in brilliant passage work, and make their instrument produce tones of the most coruscating, dazzling quality; others make it appeal principally to the emotions, in sympathetic, moving ways. Even the manner of touching the keys is different with each player. So that, though we have a multitude of pianists, each one is individual and seems to make of his instrument a different tone-producer.

After hearing Jan Chiapusso, it must be patent to the listener that here is a player who gives his instrument the character of an orchestra; for him it seems to have the power and sonority of that greatest of all instruments. Here also is a pianist who possesses a phenomenal technique, to whom the severest difficulties are as child's play. Where and how did he acquire such digital dexterity, such sonorous, organ-like tone?

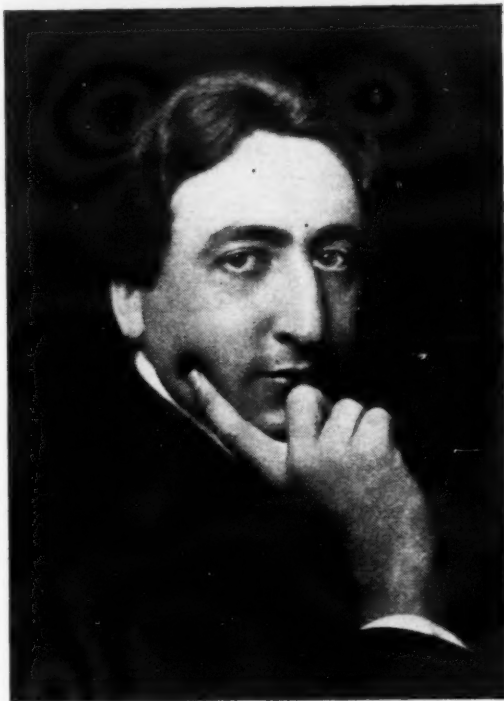
These thoughts occurred to me as I sat in the reception room, awaiting the pianist's appearance. And after we had settled down to rapid interchange of talk, I questioned him closely on these points. First, however, he spoke of early life and studies.

"I was born of a Dutch mother and an Italian father; I believe I am more Italian than anything else, as my early childhood was spent in Italy, though I have lived in the various countries of Europe and speak their languages.

Shortcomings of the Herr Professor

"I began to study music when I was five, and appeared in concerts when I was six. They tried to make a wonder-child out of me, but my mother did not wish it. Later on I went to Cologne, where I attended the Conservatory. Here I worked hard, but felt I did not receive the right kind of training. It was very old-fashioned and pedantic; I became stiff and rigid, and because I was unable to accomplish what I wished, I began to hate the whole thing. The German professors did nothing for hand-position, and later on I had to remake my hand when I realized I was playing with crooked fingers and hand hanging down at the outer edge, with fourth and fifth fingers playing on the side instead of the tips. The German professor is thor-

oughly conceited; he considers himself a superior order of being; he snubs and browbeats the pupil, constantly telling him he has no talent, and in many other ways discouraging him. Then his teaching is very superficial. He never gives you technical principles, but leaves you to find them out for yourself. I had to



Jan Chiapusso, Pianist, Who Won Esteem in Two New York Recitals This Spring

discover them by much thought and study.

"But when I came to Paris all was different, on broader lines, more sympathetic, more scientific. I enjoyed my work and gained new life and inspiration. Raoul Pugno became my teacher; I did not enter the Conservatoire. In Berlin, where I went later, I studied with Frederic Lamond, the famous Beethoven player. I also absorbed many ideas from Busoni and Godowsky. Busoni's editions and annotations of Bach are wonderful and helpful to the student, also Godowsky's edition of Chopin's Etudes."

"After your recent recitals, in which you demonstrated such marvelous technical command over the keyboard, one is impelled to ask, first of all, how you acquired such control? One critic called you 'a meteor from Java,' and all speak more or less about your great technique. Can you explain this technical control?" Mr. Chiapusso was asked.

"I am not flattered at being called a

Javanese, for I only happened to be born there and was early taken away. As I said, my early technical training I received in Cologne, but it was on wrong lines and had to be all done over. I had to discover for myself the principles of relaxation and control. The pianist must have firm finger-joints and loose wrists, just as a singer must have firm diaphragm and relaxed throat; it is the same principle, the same thing.

What the Pupil Must Realize

"I explain the principle to pupils in this way: Consider the hand a bridge over which a heavy train is to pass. The bridge is arched and firm enough to bear the weight of the train. The finger-joints must not weaken nor cave in, or the train cannot safely pass over them.

"Pupils, however, are apt to do just the opposite from what you tell them. If you require firm fingers and loose wrists, they have loose fingers and stiff wrists. Of course, it is a difficult matter to explain; the pupil must feel and test it for himself, and each pupil is different from every other, both physically and in mental perception.

"Another thing I find the pupil is apt to do, and that is to look ahead or think ahead from the spot where he is playing. In short, he anticipates one measure, two measures, or half a line from the place which should occupy him for the moment. This seems to me quite wrong. How can one think of two passages at the same moment? This is what makes the pupil worried and anxious; he fears what is to come and therefore does not do justice to the passage in hand. I counsel him to pay strict attention to the work of the instant; note by note, moment by moment the pattern of the story unrolls. So he should play it, and not borrow trouble and worry by anticipating something to come later.

"I no longer practice technique for itself, perhaps because I did such quantities of it as a lad. Now I begin my practice with pieces, an étude or Bach, just as I am inclined. I love the old music, Bach, Rameau and the rest. I should like to give some Bach recitals; there are so many beautiful things. Even among the 'Inventions' there are delightful bits."

"You seem to do *glissando* runs in octaves and other intervals as easily as you play single note scales. Have you a special recipe for playing them?"

"No, only do not scoop them out, do not dig in. Keep the hand on a level and make a bee-line from one end of the passage to the other. Then they are easy; at least I find them so.

"Yes, I like to think of the piano as an orchestra; I want all the instruments there, even in tympani. It does not interest me to play or to hear the piano played effeminately. It is capable of such big things, our instrument.

"As for teaching, it is interesting work. I like it. I shall probably do considerable public work next season, both in recital and with orchestra."

We shall hope to hear this "meteor from Java" frequently.

(Author's rights reserved)

Burleigh Plays His Own Violin Concerto

Cecil Burleigh, the gifted violinist and composer, played his Violin Concerto in E Minor with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in Sioux City, Iowa, on April 22.

BURLINGTON, VT.—Mrs. Florence Wood Russell has resigned as director of the choir of the Unitarian Church and has been succeeded by Isabelle Young. Mrs. Russell is now devoting all her time to her large class of pupils.

URBANA, ILL.—Sidney Silber, pianist, recently gave a recital at the School of Music of the University of Illinois, appearing as exchange artist with the University of Nebraska. Of particular interest was a group of numbers by contemporary American composers.

KLAMROTHS GIVE MUSICALE

Large Audience Applauds Singers in Distinguished Program

Mr. and Mrs. Wilfried Klamroth gave an interesting musicale at their home on Thursday afternoon, April 24. A large audience received with pleasure the various numbers.

Obrad Djurin, Serbian tenor, sang Czech-Slovak, Serbian and Russian folk-songs as well as an aria from Meyerbeer's "L'Africaine." One of the most applauded of his group was the famous "Ay ouchnem," "a gem of Russian folk-song," as it has been called, in which his interpretative ability, as well as the mellow quality of his voice, came into specially good play. Elizabeth Gwynne, recently heard in recital, sang in effective manner an aria from the Bemberg "Jeanne d'Arc," and a song group. Her clear soprano, well handled, gave much pleasure.

Adele Parkhurst, who has a mezzo voice both sweet and full, sang two groups of songs, including numbers by Buononcini and Bruneau, and Alexander Wemple, baritone, was heard to especial advantage in his second group of Wolf-Ferrari excerpts. Mme. Ruano Bogislav, who closed the program, has been heard twice of late in an "Heure de Musique," or short recital, in which she displayed skill little short of remarkable as a revealer of atmosphere, whether of the composer's mood or of the larger type of folk-color. Her mastery of diction is in itself a gift. Of her delivery of Gaelic, Slavic and Haitien folk-songs on this occasion one can only record the complaint that she gave so comparatively few.

C. P.

RUTLAND, VT.—The Singing Club, of which Mrs. M. L. Beardsley is director, recently gave "The Lady of Shalott," a cantata for women's voices. The principal parts were taken by Harriet F. Grandey, Dorothy C. Temple, Mrs. A. J. Garrett, Miss Egelston, Mrs. Edward H. Killary, Elsie E. Shippy, Ethel Slader and Adelaide Ross. Mrs. Beardsley directed and Mrs. Walter J. Scott acted as accompanist.

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AMERICAN COMPOSERS PRESENT THEIR OWN WORKS

Festival at Wanamaker Auditorium Presents Native Singers, Pianists, Violinists and Organists—Works of Seventy Native Composers Command Attention—Larger Forms Conspicuous by their Absence—Prevalence of Short Compositions Shows Democratic Character of American Musical Creativity To-day—"Out of the Ballad May Come a Folk-song."

"I HEAR AMERICA SINGING," wrote Walt Whitman. I am almost sure that he didn't mean that America's composers were at work, but that the soul of America had awakened to the beauty of a poetry far stronger than the eminently respectable rhymes of Messrs. Longfellow, Whittier & Co. And yet old Walt's four words have been used as prophetic of music's growth in our land, ever since Arthur Farwell popularized them as the slogan of his idealistic Wa-Wan Press.

Last week, from Monday, April 21, to Saturday, April 26, inclusive, at the Wanamaker Auditorium in New York, an "All-American Composer's Festival" was held, and on the program I read the words, "I hear America singing." The literal application, to be sure. For on those six days American singers, pianists, violinists and organists performed American music by some seventy composers who are producing in this country to-day. It was the third annual festival of its kind, and to it came thousands of music-lovers, eager to learn what kind of music is being written by the sons of Uncle Sam. If they were looking for a certain kind, they must have been disappointed, for we are not writing just one kind in America to-day, any more than our country is made up of all of one type of person. All kinds of music and all kinds of men and women are the particular possession of these United States.

Let me make clear before I go further that I am not attempting here a detailed review of these six concerts of

American music. I prefer to reflect a bit on the programs that were given, interpreting, as I see them, the things that they stand for. I did not attend these concerts, much as I may have liked to. But the music which was given at them has practically all of it come into my hands for review in this journal; consequently I am not writing about something unfamiliar.

I am sure that no music festival in Europe would be complete without the performance of at least a half-dozen compositions in the larger forms. Last week there were no larger forms; an orchestra was not available, nor was a string quartet. The programs were composed of shorter works, as I have said. That is America of this day as I see it—briefer works, without pose, without pretense, without the academic tone. That I do not decry the larger forms goes without saying. But this festival was a festival for the people in every sense, and our people are still in their teens as regards the symphony and the sonata. If you don't believe it, ask our music-publishers! I have had information given me by persons who heard last week's concerts to the effect that the audiences were of good size, that they enjoyed the music offered them and that like real audiences they applauded most the least important music produced. (I use "important" in its strict connotation.) Now, tell me, isn't that just like an audience?

The Composers Represented

Who were the composers whose music was given? They were the men and women who are working toward the goal of making America a land of music. I like to think of their attitudes, their pur-

poses, the unflinching sincerity of some of them, the desire for notoriety of others of them. I shall not list them, for that would be nothing more than a report. There are types, and these I wish to touch upon as illustrative of the festival. Take Eastwood Lane, whose suite for piano, "In Sleepy Hollow," was played, and whose charming song, "The Little Fisherman," was sung. He is a young man whose music has a distinct flavor, who senses harmonic passages that are exquisite; there is an imaginative something in everything he writes, for he has poesy. And he is not a conservatory-trained musician, nor a schooled worker in the composer's art. On the same program with his music were two violin pieces, "Sérénade d'Octobre" and "A Multonomah Romance," by that excellent musician, Nicholas de Vore; a Scherzo from Giuseppe Ferrata's Suite for Violin; William Reddick's notable song, "Two Loves"; two Ernest R. Kroeger songs, a Gottfried H. Federlein song and songs by Gillette, La Prade, Burnham and McManus. Messrs. Lane and McManus were, as far as I know, the two composers on this program, who have not undergone schooling in the composer's art, a fact which I do not hold against their music. I mention it only to show that among our composers are musicians of all sources as well as inclinations.

On Wednesday the songs of Frederick W. Vanderpool and Arthur A. Penn were brought to a hearing and here we find two men who work in the field of the ballad with extraordinary success. Mr. Vanderpool had eight songs on the program and they "made good." Why shouldn't they? They are all singable, melodious pieces, with an unquestionable appeal. "Ye Moanin' Mountains" and "Values" are the best of them. Of Mr. Penn's six songs that were sung, his "Magic of Your Eyes" pleased most, I am sure, with "Mighty Lonesome" a close second. Neither Mr. Penn nor Mr. Vanderpool has written a symphony, and I don't think either of them will. But that isn't at all necessary. They are song-composers—like Eastwood Lane, entirely without experience in writing fugues. At this concert two Victor Herbert brief orchestra pieces, "Yesterthoughts" and "Punchinello," were played on the organ, and songs by Clay Smith, Roma, Ball, Guion, Tours, Elliott and Herbert were sung.

Henry Holden Huss, one of the best composers this country has produced, appeared on Thursday and played three of his piano pieces, "The Brooklet," "On the Lake" and "Menuet Rococo." Lovely compositions are these, intimate piano pieces of sterling worth, and Mr. Huss played them beautifully, I am told. There you have your big musician, composer of one of the best of modern piano concertos, a fine violin sonata, two cello sonatas and numerous other works. Another fine composer represented on the same day was the noted conductor and coach, Richard Hageman. Five of his songs, "Do Not Go, My Love," "Grandma's Prayer," "May Night," "The Cunnin' Little Thing" and "At the Well," were finely sung by Amparito Farrar. And the audience appreciated them and gave the composer who played the accompaniments, and the singer, a hearty welcome. One of our most serious younger men, Frederick Jacobi, presented his three Sarojini Naidu songs, "The Faery Isle of Janjira," "In the Night" and "Love and Death," songs that must have given his able interpreter, Marguerite Ringo, plenty of hard work. For they are vocally tremendous. There were organ pieces that day by Archer Gibson, Barton, Clifford Demarest and songs by Treharne, O'Hara, Gere, Milligan, Carpenter, Buchanan, Woodman, Grey, Guion and St. Clair. And on Tuesday the conductor of the New Choral Society, Louis Koemmenich, had his songs, "A Sprig of Rosemary," "O Cool Is the Valley Now" and "Spring"; James P. Dunn, his "Come Unto Me," "Bedouin Song" and "Under the Greenwood Tree." Fay Foster had her innings with "Love in Absence," "Your Kiss," "My Menagerie" and her "hit," "The Americans Come!" Oscar E. Schminke was represented by his fine "Marche Russe" for organ and a song, "Thistledown" and there were piano pieces by Theodora Dutton, Pi-

etro A. Yon and myself. The other songs were by Ferrata, Blanche Goode, Alice Shaw, Elmer A. Steffen, Victor Harris, Dorothy Herbert, Eastwood Lane (his delightful pastel, "Summer Glow,"), and George C. Turner.

An All-Song Program

The concert on Friday had a fine list of songs, an all-song program. William Reddick's Negro spiritual settings, "Standin' in De Need o' Prayer" and "Wait Till I Put On My Crown," Alexander Rihm's "Joy" and "To One Away" and William Stickles' "The Mither Heart" and "Highland Joy" scored on this occasion. Then there were several of Florence Turner Maley's songs, always sure of a warm reception; W. Franke Harling's exquisite "Little Sleeper" and his recent popular "Toreador of Mine," Mark Andrew's setting of "In Flanders Fields," and songs by O'Hara, Moore, Scott, Gere and Koemmenich.

Through the kindly aid of that splendid artist and teacher, Mme. Niessen-Stone, the Saturday program, originally scheduled for the publications of the Boston Music Company, was arranged and included the products of various music publishers. Mme. Niessen-Stone's fine series of three American concerts given this winter in New York made it possible for her to have eight of her artists prepared. And they sang songs by Gere, Ware, Salter, Huerter, Carpenter, Macfayden, Smith, Cadman, Warford, Treharne, Huhn, Morgan, Spross, Silberta, Behrend, Kriens, Rogers, Scott, Speaks, Matthews, Wells, Woodman and Ward-Stephens admirably. It was a program of twenty-two composers' music, a fitting finale to the festival.

Five publishing houses co-operated in this festival, the firms of Hinds, Hayden and Eldridge, J. Fischer & Bro., M. Witmark, G. Schirmer and Huntzinger and Dilworth. A large number of the composers appeared playing the accompaniments of their songs, gratifying the dear public's desire to see the composer at the piano! Alexander Russell and James Thurston Noe played the organ pieces. The accompanists who appeared, when the composers were not looking after this part in the presentation of their songs, were Clara Crangle, William Reddick, J. Warren Erb, Carl Deis and William Stickles.

For the sake of record here is the complete list of artists who participated:

Sopranos, Elsa Diemer, Amparito Farrar, Grace Foster, Elsa Gardner, Dicie Howell, Betty McKenna, Lotta Madden, Iselt Morice, Gloria Perles, Marguerite Ringo, Frieda Rothen, Marie Sidenius-Zendt, Marguerite C. Sullivan.

Mezzo-soprano, Marguerite Hussar.

Mezzo-contraltos, Penelope Davies and Ida Geer Weller.

Contraltos, Alma Beck, Lillian Cutler, Helen Donnelly.

Tenors, Norman Arnold, George Dale, Christopher Hayes, Harvey Hindermeyer, Joseph Mathieu.

Baritones, Bernard Ferguson, Bernhard Friedman, Gordon Key, Earle Tuckerman, Albert Wiederhold.

Pianists, Gordon Phillips, Modena B. Scovill.

Violinist, Ernest La Prade.

"America Is Singing!"

America is singing! There can be no doubt of that. All of her many musicians are producing, uniting under the great democratic standard for a national expression. What matters it, then, if the serious composer finds at first a smaller audience? What matter if his appeal be more limited? It required Mendelssohn to rediscover for the world the genius of Johann Sebastian Bach! As for the men who write the simpler songs of immediate appeal, they have a distinct place. And they must be prized, too. For every now and then they write for us something that becomes a folk-song in our national life.

A. WALTER KRAMER.

The MacDowell Symphony Club of New York, Max Jacobs, conductor, will continue rehearsals during the summer at the Yorkville Casino on Sunday mornings. The membership is open to professional and non-professional players of both sexes.



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New Local Organizations Vitalize San Diego's Music



San Diego's New Musical Organizations. At the Top: Mollenhauer Quartet, Bernard Mollenhauer, First Violin; Mrs. Frances P. Shippey, Violin; Emil Reinbold, Viola, and Mrs. Bernard Mollenhauer, 'Cello. Lower Left: Mrs. Maurice D. Hesse, Pianist and Director of the G Clef Quartet. Lower Right: The G Clef Quartet; Standing: Mrs. W. L. Lange, Alto; Seated, from Left to Right: Mrs. W. F. Reyer, Soprano; Mrs. C. C. Kempley, Soprano, and Mrs. F. A. Groves, Alto.

SAN DIEGO, CAL., April 14.—Concerts for the past week in San Diego have been principally by local artists and marked the advent of several new organizations which will add substantially to our city's musical atmosphere.

Perhaps no organization has proved itself more popular in one short season than the Mollenhauer String Quartet. Last week it closed the second series of recitals which were largely attended and most popular. The organization is composed of Bernard Mollenhauer, violinist; Mrs. Bernard Mollenhauer, 'cellist; Mrs. Frances Poser Shippen, second violin, and Emil Reinbold, viola. Their work is excellent and adds much to the musical activities of the city.

The G Clef Quartet gave its first recital before the Amphion Club and created quite a sensation. This is the only organization of its kind in the city and its superb ensemble and fine work are bound to make it popular. The quartet is under the direction of Mrs. Maurice D. Hesse and is composed of Mrs. Marie Kempley, soprano; Mrs. William Reyer, soprano; Mrs. W. L. Lange and Mrs. F. A. Groves, altos. This was the first of a series of engagements for this quartet and it was ably assisted by Royal A. Brown, pianist.

The latest organization, which will bring joy to the hearts of thousands, is a Municipal Band which has been organized only a short time and appeared last week in its second concert. The band is composed of fifty pieces, almost all San Diego musicians, and is under

the direction of James G. Seebold. The city has only recently voted to maintain this band and a regular series of concerts will be offered in the near future.

With these new organizations continuing it is hoped our enthusiasm will keep up until fall and bring about another municipal asset, a symphony orchestra. Music lovers are working hard for this now. W. F. R.

Stracciari Sings to Large Audiences on His Tour

Riccardo Stracciari, the baritone of the Chicago Opera Company, is at present making a concert tour. At Toledo, Ohio, he sang to an audience of 3000. His Cleveland appearance was made with the Chicago Symphony Orchestra, Frederick A. Stock, conductor, before a capacity audience. Nashville, Tenn., gave him an audience of 4000. The first part of the tour ended in New Orleans, where only a fair-sized number of listeners gathered for his Holy Week concert. Manager Robert Hayne Tarrant immediately re-engaged Mr. Stracciari for next season.

Breeskin on Tour with Caruso

Elias Breeskin, the young Russian violinist, who has been heard in recital and with orchestra in New York, Chicago, Boston, Buffalo and other cities recently, is now on tour with Caruso. Following his appearance as soloist with the Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, on April 27, Mr. Breeskin rejoined Caruso in Nashville

on April 29 and will appear with him in Kansas City, St. Paul, Chicago, Milwaukee and Canton, Ohio. Mr. Breeskin will conclude what has been for him an exceptionally successful season at the Manhattan Opera House, New York, on May 25, when he will be one of the principal artists to be heard at the annual Sholem Aleichem Memorial Concert, given under the auspices of the Schnorrers' Association.

BROOKLYN CLUB'S CONCERT

Van Vliet and Walter Greene Assist Chorus Under Bruno Huhn

The Plymouth Institute Choral Club, Bruno Huhn, conductor, closed its fourth season with a very worthy concert on the evening of April 23 in the Plymouth Church auditorium. The proceeds of the concert went to the Brooklyn Unit of the Motor Corps of America. Assisting the club were Cornelius Van Vliet, the distinguished Dutch 'cellist, and Walter Greene, baritone, of the club.

Mr. Huhn's forces sang with delightful tone, especially in the soprano part, which was composed of fresh, young voices, well trained. There were evidences of careful drilling in all they attempted. The first group of songs included "Robin Adair," Old Scotch; "The Meeting of the Waters," Old Irish, and Michael Arne's charming "The Lass with the Delicate Air." Mr. Greene sang with mellow tone, albeit imperfect diction, in Victor Herbert's "Molly," "Values" by Vanderpool and two Negro spirituals by David Guion. He was enthusiastically applauded and as an encore gave another short spiritual, "John the Baptist." The club's additional numbers were "Lullaby of Life," by Henry Leslie; "The Miller's Wooing," by Eaton Fanning, which they did especially well; George MacFarren's "The Cuckoo Sings in the Poplar Tree," Mendelssohn's "The Nightingale," William Griffith's "A Spring Song," a six-part madrigal by Edward German, "Who That Knows How I Love You" from "A Princess of Kensington," Thomas Morley's "Now Is the Month of Maying," five-part madrigal, and finally Jesse Winne's "Amarella."

Alfred Boyce accompanied both club and soloists with his usual efficiency.

A. T. S.

TOPEKA, KAN.—At the meeting of the Ladies' Music Club at the home of Ethel Frizell on April 9 officers for the coming year were elected as follows: President, Mrs. W. B. Swan; vice-president, Mrs. Leslie Guild; secretary, Mrs. Mary Dallas Larimer; treasurer, Mrs. E. C. Winters; federation secretary, Mrs. J. Karl Rankin. The Music Study Club met April 10, with Mrs. F. A. Wilson. The program was devoted largely to Indian music, and was given by Mrs. Morton Albaugh, Mrs. L. G. Thorpe, Mrs. Leland McAfee, Mrs. F. A. Wilson, Mrs. Harry Tasker and Mrs. C. A. Wolf.

NAMARA MAKES DEBUT AS "MICAELA" IN MEXICO CITY



Marguerite Namara, Lyric Soprano of Chicago Opera Company

Word has been received from Mexico City that Marguerite Namara, the lyric soprano of the Chicago Opera Company, who is singing there with the Rivero Opera Company in its spring season, made her debut last Sunday as *Micaela* in "Carmen" and won an ovation from the Mexican public. She was received with much enthusiasm by her audience, and was also praised by the newspapers for her voice and sympathetic personality.

Olga Sapio, Pianist, in Recital

Olga Sapio gave a piano recital (one of a series of three arranged by Adele Margulies), in the salon of the National Conservatory of Music, New York, Tuesday afternoon, April 15. The assembly was a large and appreciative one and Miss Sapio's performance of a varied program displayed her pianistic gifts to advantage.

WORCESTER, MASS.—A concert was given April 7 by the Thule Singing Club, Ernst Francke, conductor, assisted by Margarite McQuaid, violinist; Mabel Becker, soprano; Mabel Andersen, contralto; Daniel Hult, basso, and Edith Eklund, pianist.

CHATTANOOGA, TENN.—The Music Club gave a choral concert on April 14. A chorus of twenty women, directed by H. L. Smith, sang a carefully selected program.

MARGARET JAMIESON

New York Tribune, January 31, 1918:

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Educate Every Child in Music at Public Expense, Urges President of Supervisors' Association

Osbourne McConathy Pleads for Bigger and Better Work in His Address at Conference—Public Schools Must Discover Natural Musical Capacities of Pupils—Public-School Music Education Should Be Adapted to Children's Abilities—All Expense Involved in Meeting Their Needs Should Be Met by Public—Necessity for Close Relationship with Musical Life of Community

[During the week of March 31, St. Louis became the scene of the twelfth annual session of the Music Supervisors' National Association. To Osbourne McConathy, as President, fell the honor of making the opening address and striking the keynote of the entire conference. We are glad to be able to present Mr. McConathy's paper to our readers.—Editor, MUSICAL AMERICA.]

PUBLIC school music teachers are to-day distinctly conscious of a vague but none the less imperative demand that their work shall include something different from the courses of music study offered previous to the great war. Before the war our work was progressing along lines which we recognized as fundamental and important, and which we realized would gradually bring music to that place in our national life which we felt that it should occupy. The war came upon us, and, almost before we realized what was happening, music assumed a place of importance far beyond the expectations of the most sanguine teacher of music. All of us who were students of the possibilities of public music education had believed that music could do everything which the events of the war have demonstrated that music can do, but I doubt whether many of us had the vision or the hope that the events of the war would demonstrate the power of music so fully, so convincingly, or so swiftly. What we expected would take years, and possibly decades, to bring about in the way of a general realization of the need of music in life was suddenly made obvious even to the most casual observer in the few short months of our participation in the great world-war. The long program to which we had set ourselves, involving years of constructive education of the public, has suddenly been brushed aside, and teachers of public school music now find themselves confronted with the problem of making a music education program such as would not have been required for years had the ordinary course of events occurred. We are not altogether prepared for this sudden call, and our imaginations, resources, and ingenuities are severely taxed to find solutions of the many problems brought before us through the suddenness of events.

In organizing the program of the week . . . I endeavored to frame a definite statement which would express our thought regarding the situation confronting us. My studies finally resolved themselves into the following statement: "Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in

the musical life of the community." I have twisted and turned this statement in innumerable ways in an endeavor to abbreviate it until it might serve as a slogan, but all my efforts in this direction have been unavailing. I have not been able to find words with which to state the proposition more briefly than in that sentence.

The Program of Supervisor's Work

That sentence is a summary of the ideas on which the program of our week is built, and the purpose of my present address is to discuss briefly the lines of thought suggested by it. These are four in number: (1) that the public schools shall discover the natural musical capacities of each child; (2) that music education in the public schools shall be differentiated in accordance with the capacities of the different children; (3) that all lines of music education involved in meeting the needs of the children of all types and capacities shall be offered at public expense; and (4) that there shall be a close relationship between the music teaching done in the public schools and the musical life of the community.

May I ask you to consider with me the problems involved in the discovery and measurement of the different degrees of native musical capacity in the children who come to us in the public schools? Roughly speaking, the children may be divided into three groups as regards their native musical abilities: (1) the musical, (2) the average and (3) the unmusical. If our courses are to be differentiated so that the musical child may acquire a thorough grounding in the art wherein he shows talent, and if, on the other hand, the child of limited talent in music is to be given courses in the art particularly fitted to his needs, it seems to me that something more than the fallible judgment of the music teacher should be exercised in determining these differentiations in musical capacity. It is at this point that the researches of Dr. Seashore, of the State University of Iowa, become important, for Dr. Seashore comes before us with the proposition that he can help us to determine the degrees of musical capacity in our children with greater accuracy. I think that Dr. Seashore would be the last person to claim that no other thought need be given to the study of our children than is offered through the psychological measurements which he has developed, and yet we would all of us, I think, feel more comfortable in our estimates of the children under our care if we had the authoritative confirmation of Dr. Seashore's measurements back of our own judgment. . . . The discovery of differences in talent and the time, effort, and expense involved in determining these differences are justified only if we are correct in our contention that the

course of study in the public schools must be so organized as to offer different lines of music work to children of different capacities. The measurements of children result in a classification into three large groups; first, the talented; second, the average, and third, the untalented, and consequently the lines of music study offered to the children should likewise be grouped under three general divisions; first, studies which should be offered to talented children; second, studies suited to the average child; and third, the musical contact appropriate for children of slight musical capacity.

It is the purpose of the program of this week to discuss in considerable detail the offerings which the schools should provide for children of talent and for children lacking talent. . . . While we shall discuss the offerings for talented and for untalented children, no especial place on the program has been assigned for the discussion of opportunities which should be given children of average musical ability. The reason for this seeming omission, however, becomes apparent if you will agree with me that the general lines of work which have been developing in this country for some years are the lines of work which the average child may best be expected to follow. I refer to the studies which we have come to call our course in public school music. . . .

Present Musical Opportunities

Wonderful opportunities are now being offered children throughout the country to study instrumental music, both in classes and individually, as a part of their public school courses. The advance along these lines has been remarkable, and some of the most interesting features of our Conference this week will be the consideration of what is being done and what may be done in the line of instruction in instrumental music for talented children. On the other hand, no less remarkable work is being done throughout the country in music appreciation. We realize, of course, that the study of music appreciation is for all children—talented, average, and also unmusical. It is quite probable that the discussion of the offerings for the unmusical child will take the line of a discussion of the greater possibilities and developments which are likely to occur in the field of music appreciation. We will all agree, I believe, that the making of music is only one of many possible contacts with music, and the fact that a child may have little talent for making music is in no sense an argument against bringing that child into such contact with music that he may learn to enjoy it and to take an intelligent and appreciative part as a listener to musical performances. . . .

The third idea involved in the statement which heads our program is that all

lines of music education involved in meeting the needs of children of all types and capacities shall be offered at public expense. In a great many cities of our country this is not a new thought, because already there are an astonishingly large number of places which now provide instruction in many lines of music without additional cost to the pupil. Instruction in instruments of the orchestra, instruments of the band, piano, and in voice, both classwise and individually, is growing to be quite as natural a part in the training of public school children as instruction in type-writing, cooking, manual training, and other courses which have something of a vocational bearing.

May I express the opinion that the time will soon be here when the general public will realize that music instruction is quite as much a part of the child's preparation for life as any of his other studies, whether of a technical nature or not, and that the mere fact of the child having talent in music will be considered ample reason for appropriating money for the development of that talent.

Lessons of the War

The people of our country have learned many great lessons during the war. Not the least of these lessons is the fact that previous to the war our expenditures for matters of public concern were meagre indeed. We must learn the vital lesson that our expenditures for the education of our children have been entirely inadequate and that in the future a quite different feeling must be developed regarding the amount of money that should be spent on public education.

Another point involved in the statement which heads our program is that there shall be a close relationship between the music teaching done in the public schools and the musical life of the community. This relationship is not a new idea, but the organized development of the relationship is a matter with which school music teachers are vitally concerned. The war has brought prominently into the field of community music several organizations which previously gave slight or no attention to this subject. On Friday morning we are to hear the plans of the Y. M. C. A., the plans of the War Camp Community Service, and the plans of the Federated Woman's Clubs. These plans affect us, and it is a matter of importance, both for our work and for the work of these organizations, that there should be the finest co-operation and collaboration rather than conflicts and interferences.

Prior to the war there was a strong tendency manifested in many parts of the country toward the appointment of municipal leaders of music who should have direction of all matters of public music in the community, including music in the public schools, community singing, and in many instances the band music in the summer parks, and even in some cases the orchestra music of the city. In some places the community music director or also was authorized to organize series of concerts and recitals under municipal auspices. Has the music work of the war affected this growing tendency toward the development of music as a general community activity, organized under a general director of school and community music? If war work and the participation of many organizations in war music and community music have changed the trend of musical development in our communities, then we ought to know just how the newer activities have affected the old order of things. We ought to know whether the newer trend is favorable or otherwise, and we ought to know the profitable way in which the school music supervisor may relate himself with the new order so as to bring about the ultimate best results in the music of the community.

Jacob M. Gegna Pupils in Concert

A recital introducing many accomplished violinists, all pupils of Jacob M. Gegna, was given in Carnegie Chamber Music Hall on the evening of April 26. The soloists, who won much praise, which reflected credit upon their teacher, included Josef Goldwater, Sadie Savadkin, David Ornstein, Samuel Gurevitch, David Madison, Irma Williams, Gabriel Engel and Sam Kramer. The efficient accompanists were Vera Giles and Janet Williams.

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New Orleans Strives to Regain Former Operatic Preeminence

Commercial and Social Forces Combining for Success of Opera Venture—Loeb and Verande May Go to Europe to Select Company—Stracciari Impresses in Recital—Opera Association to Give City Children Free Singing Instruction This Summer—Bonnet in Recital

NEW ORLEANS, LA., April 16.—Commercial and social interests are combining in an effort to bring back the operatic days of the historic past in New Orleans, at least for twelve weeks antedating the carnival. When it is remembered that New Orleans had resident opera from France when George Washington was President, it is seen that the city is a natural opera center and opera is her normal channel. Harry Brunswick Loeb of New Orleans, Louis P. Verande of France and J. Oppenheimer of New York are greatly encouraged by the rush for prosceniums and other high-priced locations as soon as their plan was made public. Messrs. Loeb and Verande are endeavoring to secure passports for Europe in order to select the company and Mr. Loeb assures his backers that nothing less than the best will engage a second of his attention. The Association of Commerce commends this attitude and endorses the undertaking fully. The season will begin Nov. 11, 1919, and will end Feb. 10, 1920. Forty performances will be given, including "Thais," "Madama Butterfly," "La Bohème," "Louise," "Samson and Delilah"; many of the newer operas, the standard ones dear to the older opera-goers, and several will be given their American premières here, recalling the old days when Adelina Patti introduced Parisian operas in New Orleans before they were known in New York. Harry Brunswick Loeb,

who possesses a highly quickened musical acumen, may be trusted to produce good voices, new effects and scenery, though holding before him always the best traditions of opera. Society is tip-toe in expectancy and ready to wish Mr. Loeb godspeed on his mission of large promise.

Stracciari has come and conquered. His hearing had been postponed a week and the date fixed upon was the Jewish Passover in Gentile Holy Week. He sang splendidly despite the chilly conditions, proving himself a conscientious master of temperament and desirous of being fair to those who had come. He has left lasting impressions with those who braved conscience to attend.

The second of a series of weekly "sings" was given at the home of Mrs. Gustaf Westfeldt, under the direction of Francis S. Dixon, song leader in the army; L. R. Swain was accompanist. Newcomb College girls, Tulane University students, High School boys and girls, whole choral societies and Patriotic League units made up the chorus. Mrs. Westfeldt hopes to consolidate choral organizations of the entire city to the end that a Singers' League will be established to bring kindred organizations together and to encourage singing in schools and homes. Mr. Dixon is to leave New Orleans April 19 and has given his services most generously on many occasions, outside of his training camp activ-

ities. Mrs. Westfeldt is also very public-spirited, giving the use of her splendid old Southern mansion and lawns for the initial rehearsals. It is hoped that this popular form of musical expression will progress among this people.

Free summer singing classes for the school children of the city is the latest effort of the New Orleans Opera Association. The classes will start during the first two weeks of June at the association's hall and the singing will be under the direction of Maxime Soum, director, assisted by A. Balendonck. The first classes will be limited to fifty girls and fifty boys selected from the public and parochial schools by the principals.

Examination of teachers in music study was held April 5, under the auspices of the New Orleans Music Teachers' Association; these examinations are designed chiefly to aid young teachers to gain recognition, but are also interesting to others by indicating approved lines of study and focusing important points of music teaching.

Florence Huberwald gave "An Evening of Poetry and Song" recently which proved her a reader to musical accompaniment as masterful as she is accomplished as a singer. Mme. Anna May Lerch, dramatic soprano, delighted the audience with her crystal tones in "Un Bel Di," Puccini, and in Salter's "Cry of Rachel." Mme. Eugenie Wehrmann-Schaffner played nobly and Miss Moloney was the able accompanist.

Joseph Bonnet, who had played the Touro Synagogue organ in recital on an early day of the month, returned to play on the organ installed in the home of Mr. and Mrs. Samuel Zemurray in Audubon Place, before a cultured, invited audience. He made an excellent impression.



Harry Brunswick Loeb, a Leading Figure in the New Orleans Opera Venture

The Philharmonic Scholarship Fund was enriched by his previous performance for whose benefit he played. His own stupendous "Variations de Concert" was not the least interesting among the numbers he played, ranging through Purcell, De Grigny, Clerambault, Bach, Handel, Franck, Debussy and his own numbers. The deeply religious nature of Bonnet gleams through his interpretations like moonlight through stained glass.

H. B. S.

BUFFALO STIRRED BY McCORMACK'S ART

Irish Tenor Draws Vast Throng—Orpheus Chorus in Last Concert of Season

BUFFALO, N. Y., April 25.—The John McCormack concert, which was given in Elmwood Music Hall the evening of April 24, attracted a great throng which filled every available bit of space in the big auditorium and part of the stage. Mr. McCormack has never sung here with the same fervor, the same smooth and effortless outpouring of tone as he did on this evening. "Il Mio Tesoro," his opening number, was a beautiful exhibition of *bel canto*, as was also "Sleep, Why Dost Thou Leave Me?" which was sung as an encore. In three succeeding groups of songs beauty of enunciation, beauty of phrasing and sincerity of mood were ever in evidence. Among these songs, "La Procession," Franck; "The Last Hour," Kramer; "The Star," Saint-Saëns; "Thine Eyes Still Shine," Edwin Schneider, and an Irish song, "The Light o' the Moon," arranged by Hughes, were especially lovely. Lieut. Donald McBeath, the violinist, was again the assisting artist and he had a hearty reception after his two groups, which were played with his usual artistry. Encores were the order of the evening and Edwin Schneider at the piano was as ever a tower of strength.

The last Orpheus concert of the season was given April 21 in Elmwood Music Hall, under the direction of John Lund.

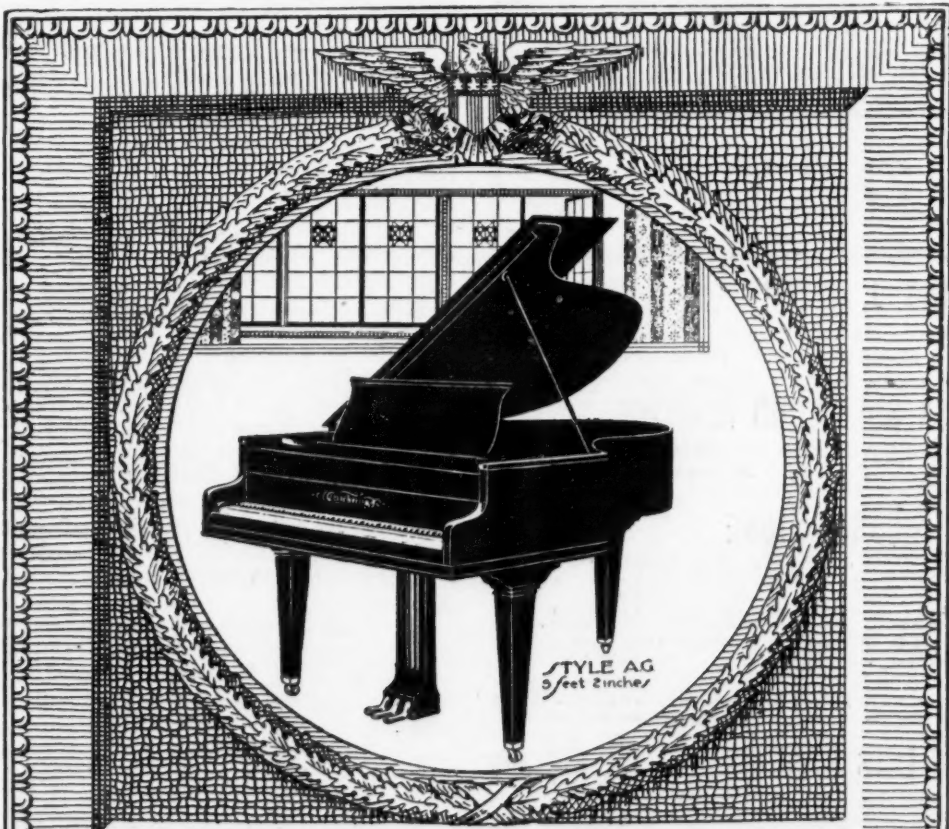
The chorus was in fine form and did some excellent singing; two Shakespearean songs, "Orpheus with His Lute" and "Over Hill and Over Dale," arranged for male voices by Cook-Barratt, were among the choral offerings, both being exceptional vehicles for concerted work and both were sung with fine tone and shading. The soloist was Lillian Rose Veatch, a young Buffalo soprano, who made a creditable appearance and who gives promise of better things later on. She was accompanied by Mrs. Watkins-Guadenzi. Conductor Lund's orchestra did some excellent work, both the chorus and orchestra under his most efficient leadership show marked improvement. W. J. Gomph presided at the organ.

The Dom Polski Polish Singing Society gave an enjoyable concert recently, under the direction of Edwin Buettner, whose work with the men has been productive of excellent results. Agnes Preston Storck, soprano, was the soloist. She sang the air of *Mimi* from the first act of "La Bohème" and a group of songs with her usual success. She was well accompanied by Harriet Morgan.

A beautiful service commemorative of the Buffalo men who laid down their lives for world freedom was given in Elmwood Music Hall, Sunday afternoon, April 20, before a great throng of people. John Lund conducted his orchestra in appropriate numbers and moving addresses were made.

F. H. H.

ANNVILLE, PA.—The Men's Glee Club of Lebanon Valley College gave its home concert in Engle Hall auditorium on Tuesday evening, April 8. The diversified program was heard by a large, appreciative audience. The bookings for the club this season include some of the most important cities of Pennsylvania, Maryland and West Virginia.



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Garrison, Graveure, Miura and Craft Afford San Francisco Brilliant Week

Tenor and Metropolitan Soprano in Recitals—Japanese Prima Donna Appears with Own Opera Company—Marcella Craft is Soloist in Choral Program—Concerts by Local Musicians and Clubs.

SAN FRANCISCO, April 21.—Louis Graveure gave his second and last concert at the Savoy Theater on the afternoon of April 13, when, before a large audience, he repeated his success of the previous week. Bryceson Treharne, his composer-accompanist, shared the honors of the occasion.

Mabel Garrison, the fifth young American singer to be presented by Selby C. Oppenheimer this season, gave her first recital at the Savoy Theater on the afternoon of April 20. She made a distinct success. From her opening number, "Shepherd! Thy Demeanor Vary," the exquisite quality of her voice, together with her charming personality, held her audience. She had to add several extras. Previously unknown to San Francisco save through her phonograph records, she has established herself as a favorite, and her future visits will be warmly welcomed. Sharing her success is her husband and accompanist, George Siemmon, whose compositions are one of the attractions of her programs.

Tamaki Miura, with an excellent company, opened on the evening of April 14 a two weeks' season at the Columbia Theater, presenting "The Geisha," which, with "Madama Butterfly," makes up the repertoire. Mme. Miura, who had previously been heard only in "Madama Butterfly" and "Iris," was a complete surprise in her adaptation to a character so different from those with which she has formerly been associated. She was charming in her dainty sweetness as the Geisha, while her voice was remarkable for its beauty. It was, however, on

Tuesday evening, when she appeared as "Madama Butterfly," that the real quality of her singing showed itself. Mme. Miura reigns supreme in this rôle. Fély Clément, Maud Girard, Leslie Leigh, Carl Formes, Aubrey Scotti, Theodore Kittay and A. Neri gave excellent support in the parts allotted to them, while the chorus and large orchestra proved in every way acceptable under the masterful direction of Harry W. Brown and Pietro Morino. The audiences for the first week have shown that opera is fully appreciated in San Francisco, and the sale of seats for the coming week promises capacity houses.

Two concerts were given last week at the Hotel Del Monte and Carmel by the Sea for the California branch of the American Friends of Musicians in France. Horace Britt, 'cellist; Elias M. Hecht and Emilio Puyans, flautists, and Ruth Muzzy Conniston, pianist, took part. The proceeds from the splendid programs are to be devoted to the restoration of the Rheims Conservatory.

Miss Craft's One Appearance

Following the custom of the past nine years, Director Paul Steindorff gave a splendid production of Rossini's Stabat Mater at the Greek Theater in Berkeley on the afternoon of Good Friday. For this occasion Marcella Craft had been engaged, and her singing was received with the high appreciation which it merited. Much regret was expressed over the fact that this would be Miss Craft's only appearance at this time.

The first part of the program consisted of the Dirge from Edward MacDowell's "Indian Suite," the Larghetto from Beethoven's Second Symphony, played by the orchestra, and "I Will Exalt Thee," from Costa's oratorio, "Eli,"

sung by Miss Craft, with a religious fervor which touched the hearts of all in the vast audience. The orchestra, which was augmented by many of the city's best musicians, entered into the spirit of the compositions. Lucy Van der Mark, contralto; Hugh J. Williams, tenor, and Henry L. Perry, basso, with the large and well-trained chorus, made up an ensemble which eclipsed all former productions. Especially beautiful was the "Quis Est Homo," in which the voices of Miss Craft and Miss Van der Mark blended with exquisite shading and beauty. The "Inflammatus" was perfectly sung by Miss Craft and the chorus. The entire work showed the excellent training of both soloists and chorus, and Director Steindorff is receiving many congratulations over its success.

Easter music in the churches of San Francisco and the Bay cities was unusually attractive. One of the finest programs was given at the First Presbyterian Church in Oakland, with Clarence Eddy, organist and director; Amy Holman, soprano; Hortense Roberts, violin; Gladys Washburn, 'cello, and a quartet and chorus of unusual merit.

On Palm Sunday a concert was given at St. Ignatius Church, when a chorus of fifty voices, under the direction of Father Villa, gave excerpts from Haydn, Gounod and Rossini. The soloists were Grace La Page, soprano, Olga Rossi, soprano; Belle Jacobs, contralto; Charles Bulotti, tenor; Manuel Porchini, baritone; José Corral, bass, and Kajetan Attl, harpist.

"California, a Masque of Song," is the title of a new musical work by Arthur Farwell, composed especially for the students of the music department of the University of California. It will be

produced by them at the Greek Theater on the afternoon of April 27.

Roxana Weihe, a San Francisco musician who went overseas as an entertainer for the Y. M. C. A., and who has been playing for the soldiers near Paris, has been appointed instructor in piano at the Reconstruction University at Beaune, France, where 15,000 American soldiers are enrolled. Her sister, Miriam, also a talented musician, will soon leave for Paris to take her place with the Y. M. C. A. there.

Clubs Meet

At the meeting of the San Francisco Musical Club on Thursday morning, the officers were elected for the coming year: Mrs. Edward E. Bruner, president; Mrs. Horatio Stoll, first vice-president; Mrs. R. N. Alwyn, second vice-president; Mrs. Frederick Canney, corresponding secretary; Mrs. Benjamin Apple, business secretary; Sara Wafer, recording secretary; Mrs. F. H. Porter, treasurer; Mrs. J. E. Birmingham, Mrs. Raymond Benjamin and Constance Hart, directors, and Elise Young, trustee.

Special Easter services were held at the Greek Theater by the Grand Commandery of Knights Templar of the State of California. The music was furnished by the University of California Glee Club and the De Koven Club of Berkeley, Sir Clinton R. Morse, directing. The soloists were Ruth Bowers, who sang Gounod's "Ave Maria," accompanied by Edgar Thorpe, violin obligato by Olive Reed, and Sir Clinton R. Morse, who sang a number from "The Holy City." Both soloists and choruses were greatly enjoyed by the 15,000 hearers.

At the meeting of the Pacific Coast Woman's Press Association, April 14, Marriner Campbell, a pioneer teacher of San Francisco, gave a lecture on "A Brief Reminiscence of Musical San Francisco," which was illustrated by voice, flute, harp and piano. She was assisted by Helenita Braue, Hazel Horst, Katherine Woolfe, Eva Salter Mosher, Mrs. Malcolm S. Morris, Mrs. C. E. Young, G. S. Krommiller and Alfonso Cajol. The community singing, which closed the program, was led by Mrs. D. C. Deasy.

The Mansfield Club celebrated its fifteenth anniversary with a concert at the ballroom of the Fairmont Hotel on Tuesday evening. Those participating were Stella Howell, Esther Hjelte, Marjorie Scott, Loraine Ewing, Marjorie Young and Lillian Simonsen. The appearance of Mr. and Mrs. Hugo Mansfeldt was a rare treat and added greatly to the splendid program. They played the Liszt Fantasie on Hungarian National Airs for two pianos.

The annual convention of the California Federation of Musical Clubs will be held in Oakland on May 1, 2, 3 and 4, and plans are being made for a Musical Festival to be held at that time. The Wednesday Morning Choral Club, Mrs. N. A. Koser, president, and Paul Steindorff, director, will be the hostess organization. One morning will be given to a round-table discussion of community singing, to be led by Alexander Stewart of the War-Camp Community Service.

On Saturday evening a specially brilliant program of Mexican music was given at the Fairmont Hotel by the Tenochtitlan Club. Those participating were Mrs. Richard Rees, soprano; Ruth Heeseman, contralto; Isabelle Magana, pianist, and Carlos Haro, violinist.

E. M. B.

Evva Dilworth Aids Janssen Ensemble in Brooklyn Concert

At a concert given in the foyer of the Hotel Bossert in Brooklyn on Sunday evening, April 20, by the Friedrich Janssen Ensemble, Evva Dilworth, soprano, was the soloist. She sang with orchestral accompaniment Bizet's "Agnus Dei" and Louis Koemmenich's "My Love Hath Wings" and displayed in them splendid vocal equipment and interpretative ability. She was so heartily applauded that she responded to an encore, giving W. Frank Harling's new song, "Toreador of Mine," in which she was again received with great favor. Under Director Janssen's able guidance the ensemble performed compositions by Grieg, Massenet, Saint-Saëns and Coleridge-Taylor. Nils Larsen, 'cellist of the ensemble, also appeared as soloist, playing Popper's "Andacht" in admirable style.

Mrs. E. H. Hart, director of the Meridian School of Music at Meridian, Miss., has recently written to the New York publishers, M. Witmark, about the songs of Frederick W. Vanderpool, expressing her approval of them and her intention to use them in the work at the institution, of which she is the head.

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NEWARK, N. J., April 27.—It takes a great deal of courage to inaugurate a series of recitals by renowned artists in a city that is within easy reach of New York and that is accustomed to think that good music can be heard only in New York. Especially when every one tells you that Newark has no suitable concert hall, that Newark has no interest in anything but money and manufacturing, and that all previous attempts at such a series in Newark have failed absolutely. However, Joseph A. Fuerstman, a prominent lawyer of this city, had the courage, and he announced a series of eight recitals immediately after the last attempt of an experienced manager had failed. For an auditorium he selected the Broad Street Theater, which seems quite suitable for recitals, until we find something better. As soloists he selected Sophie Braslau, Guiomar Novaes, Mabel Garrison, Leo Ornstein, Ernestine Schumann-Heink, Max Rosen, John Powell and Sascha Jacobsen, a representative and inspiring list of artists. Then he waited to see how the people of Newark would respond.

The response was unmistakable. There were large crowds at every recital, enthusiastic applause and general satisfaction and appreciation on the part of local music-lovers. In former years the appearance of a great artist was a rare event. At Mr. Fuerstman's recitals there came another artist each week, the surroundings were congenial, one could meet one's friends after the program, and those who wished could be introduced to the recitalist. Music teachers saw an opportunity to take their pupils to hear an authoritative interpretation of master works, and every one who loved music found an enjoyable method of spending a Sunday afternoon.

Altogether, the series proved to be such a success from all points of view, and the courage which Mr. Fuerstman had displayed in undertaking the concerts evoked such admiration that MU-

SICAL AMERICA'S correspondent called on him one day to find out how it had all happened.

Mr. Fuerstman smiled when asked about his stories. "It all came about very simply," he said. "I wanted to



Photo by Mishkin
Joseph A. Fuerstman, Prominent New Jersey Lawyer, Who Is Conducting a New Concert Course in Newark

hear the great artists without going out of my way to hear them. So I brought them here." It was, to say the least, a novel idea.

Filling a Void

"Seriously, however," continued Mr. Fuerstman, "my reasons were these: In the first place I returned from my service in the army after a considerable absence from home. I found many of the old friends gone, the old haunts forgotten, and there was a gap, a void to be filled. I have loved music all my life, and so I naturally turned to music to fill the void.

"In the second place, I felt that there were hundreds in the city who, whether they felt the need or not, were neverthe-

less in great need of solace through music, just as I was. And, in the third place, I thought of the hundreds who had never heard a great artist, simply because the expense of going to New York was too much for them. The average working girl cannot afford to attend a recital in New York. In Newark she can hear the same artist for fifty cents, and she can come with her friends. The recitals are given on Sunday afternoons, so that the problem of an escort does not enter into her enjoying a concert."

"From the fact that your series are given on Sunday afternoons I deduce that the proceeds are devoted to charity."

"That is right. The authorities permit Sunday performances only for charitable purposes. But in any event I was not looking for financial gain. I have tried to make the prices of tickets as low as was possible, ranging from forty cents to one dollar on the course basis, and if I see any way of reducing them next year I shall surely do so."

"Then you intend to sponsor another

PFEIFFER'S FORCES PLAY PHILADELPHIANS SCORE

Van Den Beemt Work Given by Orchestra—Local Violinist Is Commended in Début as Soloist

PHILADELPHIA, April 15.—The third meeting of the Philharmonic Society took the form of the second symphonic program by the orchestra of seventy players, under the direction of Walter Pfeiffer. That there is room in Philadelphia for dignified musical programs on Sunday was demonstrated by the attendance at the Forrest Theater last night. Mr. Pfeiffer conducted the major portion of the program, but yielded the baton to the composer in the case of Hedda Van Den Beemt's "Introduction and Scene" from "Aucassin and Nicolette." The soloist, William Greenberg, purely a Philadelphia product in his violinistic training, gave the familiar "Gypsy Airs" of Sarasate.

Consideration of the performances of the Philharmonic Society's Orchestra must always be governed by remembrance of the fact that frequent and prolonged rehearsals are not yet possible. Yet this outstanding fact does not mean the necessity of charity for shortcomings or a mitigation of serious criticism of its work. The organization plays with a quite remarkable cohesiveness and agreement despite this handicap. There are, of course, two reasons for the excellence of the playing the band is offering the membership—namely, the high standing of the seventy artists in the personnel, all of them of professional status, and the fact that the works selected are those of the standard and classic repertoire, for the most part, and therefore familiar to the players.

The Prelude to "The Mastersingers" was the opening number and was read impressively by Mr. Pfeiffer. There was no objection, either in advance or at the concert, to the inclusion of Wagner on the program. For symphonic *pièce de résistance* came Dvorak's "New World" Symphony, also effectively presented. Mr. Pfeiffer's penchant for quickened

series next year?" asked the interviewer. "Indeed I do," replied Mr. Fuerstman. "The manner in which the public have responded to the present series is proof enough that our recitals have filled a need." Mr. Fuerstman was not able to give the details of this projected series for next season, as negotiations are not yet complete. It is understood, however, that the plans include some of the most popular artists before the public to-day. P. G.

Walter Mills Makes Appearances in Concerts in New York

At a concert at the Martha Washington Hotel, New York, on April 8, Walter Mills, the young baritone, was heard to advantage in Bononcini's "Per la Gloria," Huhn's "Invictus," Penn's "Smilin' Through" and Vanderpool's "Values." Mr. Mills appeared on April 10 at the Selwyn Theater, New York, at Paul Swan's dance matinée, where his singing of songs by Secchi, Huhn, Vanderpool and Aylward was greatly admired.

pace was revealed in the closing passages of the "William Tell" Overture, which brought both the Rossini number and the program to a vigorous and brilliant conclusion.

Mr. Greenberg, a pupil of Henry Schradieck and William Geiger, gave a very creditable account of himself in the Sarasate number, which is melodious and attractive enough, but, after all, essentially a piece for the violinist's demonstration of his technical prowess. For a first public appearance with a full orchestra he showed himself singularly assured and even a broken string did not disconcert him, for he quickly exchanged fiddles with the concertmaster, John Witzemann, and brought his number to a satisfying termination.

Mr. Van Den Beemt's work is inspired by a mediæval love tale well adapted to poetic conception and operatic treatment. He has some interestingly melodious thematic material and has developed it without resort to modern eccentricities, but also without resort to hackneyed melodic and harmonic expedients. He has made skilful and original use of some of the less frequently used instruments. The composer, who is known as a first violinist and celesta player for the Philadelphia Orchestra, as the organizer of the Van Den Beemt Quartet and for other important musical activities locally over a period of a decade, conducted with facility and his fellows put their best into his attractive composition, which was received with great favor. It has been heard here before on two occasions, a joint concert by the Manuscript Music Society and a formal program by the Philadelphia Orchestra, if memory serves correctly. W. R. M.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"NEGRO FOLK - SONGS" (Book 3). Recorded by Natalie Curtis Burlin. (New York: G. Schirmer.)

This third book of the "Hampton Series" of Negro folk-songs includes three which come from Floridian cotton-fields—"Cott'n-Pickin' Song," "Cott'n-Dance Song" and "Cott'n-Packin' Song" and one, a "Corn-Shuckin' Song" associated with Virginian harvests. Like its predecessors this volume is complete in itself, though part of the series, and the songs it contains are for a quartet of male voices. And like the preceding volumes, Book 3 is provided with copious explanatory annotations. The compiler makes it a point to state that these songs are "recorded," i.e., not "arranged" or "adapted"; that they are set down exactly as they are sung at Hampton and Tuskegee, where they were brought, as in the case of the "Cotton" songs, by the Florida boys, with whom their melodies were a legacy of ante-bellum days. The fact gives them more than ordinary interest, and the detailed information supplied in the notes lends them a very definite folk-lore value aside from anything else. The first two of the songs contained in this volume were discovered by Cora M. Folsom, who since 1880 has made the Hampton School her life work, and who has been one of Hampton's strongest influences in encouraging folk-song. The "Cott'n-Pickin' Song" is in the primitive five-tone scale, the various stanzas marked with slight variants of a simple melodic outline and happy rhythmic contrast "by their play around different words." The "Cott'n-Dance Song" is often sung at Hampton as a spirited climax to its predecessor. It is also in the pentatonic scale, reaching back to old Slavery days, though still, no doubt, sung in Florida cotton-fields at the present time. It celebrates the final weighing of the cotton picked, and is a jubilant dance-tune, accompanied by stamping of feet and clapping of hands and knees by a chorus encircling the solo dancer. As the compiler remarks: "It is plainly a transplanted and adapted version of the informal social dances of savage Africa, with their rapid, intricate pattering dance-step and their rhythmic accompaniment in which the whole body seems to take syncopated part. . . . The words are spontaneous echoes of labor in the cotton-fields. Any number of verses were made up on the moment to keep the song going as long as the zeal for dancing should last." The third song, the "Cott'n-Packin' Song" comes from Georgia, from the Savannah cotton wharves, and is chanted by the black stevedores, the voices of the cotton-pickers, embodying as a part of their song the creak of the derrick and turn of screw molding the monotonous toil into a form of rhythmic life. The "Corn-Shuckin' Song," a vigorous chant, is said to have originated in Alabama, though the example here given is from Virginia. It is another of the Negro occupational songs, finding its *raison d'être* in the joyous December "corn-shuckin' bees" which were a prelude to the Christmas festivities. It completes a group of quartet numbers of unique interest. What the compiler says in her preface regarding Negro folk-song is worth while citing: "Through the Negro this

country is vocal with a folk-music intimate, complete and beautiful. Not that this is our only folk-lore, for the song of the American Indian is a unique contribution to the music of the world; also our Anglo-Saxon progenitors brought with them the songs and ballads of the British Isles, still held in purity in the mountain fastnesses of the Southern States, though strange versions of them crop up in the cowboy songs of the frontier. But it is the Negro music with its by-product of ragtime that today most widely influences the popular song-life of America, and Negro rhythms have indeed captivated the world at large. Nor may we foretell the impress that the voice of the slave will leave upon the Art of the country—a poetic justice, this! For the Negro, everywhere discriminated against, segregated and shunned, mobbed and murdered—he it is whose melodies are on all our lips, and whose rhythms impel our marching feet in a 'war for democracy.' The irresistible music that wells up from this sunny and unresentful people is hummed and whistled, danced to and marched to, laughed over and wept over, by high and low and rich and poor throughout the land. The downtrodden black man, whose patient religious faith has kept his heart still unembittered, is fast becoming the singing voice of all America. And in his song we hear a prophecy of the dignity and worth of Negro genius."

"THIRTY VOCALISES." By Herbert Sanders. (Boston: Oliver Ditson Co.)

Mr. Sanders is right in stating in connection with these "Vocalises" for medium voice that "no apology is needed for the publication of a new book of vocalises." Some of the older vocalise collections have lost musical interest and educational value owing to the sweeping changes to which the whole idiom of music has been subjected during the past three decades. Hence these new ones, which train the student in the use of the passing notes, abrupt modulatory changes, diverse phrase-balances and greater freedom in securing melodic effect, should be welcome to numerous teachers who have little belief in the efficacy of the vocalise, because educationally it no longer seems to serve a more definite present-day purpose. A valuable preface giving directions for proper use and copious annotations are a feature of the collection. In Mr. Sanders's own words, they should do their share in teaching "present-day singers to think as well as sing, that they may harness knowledge to executive ability."

"I WOULD FAIN FORGET," "Sweet Pleasure," "Hasten," "Madrigal," "Spring Came with You." By Mana-Zucca. (Boston: Boston Music Co.)

A group of individual songs for high voice, these new numbers by this popular young American woman composer have qualities that will win many friends. Some, as for example, "I Would Fain Forget," dedicated to Irene Williams, have not only an original French text to accompany the English words, but the French grace and charm of utterance found in melodies of Reynaldo Hahn and Hillemacher. Besides, a pianist her-

self, the composer gives her melodic ideas a pianistic support as playable as it is effective. "Sweet Pleasure" is a case in point. Here we have a delightful song in the *bergerette* manner, dedicated to Mme. Namara, with little melody-note ripples and a *coloratura* "Ah," and a rippling, flowing arpeggiated piano accompaniment that cannot possibly be divorced from its melody. "Hasten," ascribed to Florence Macbeth, is a vocal *presto*, and calls for particularly clear articulation. The melody phrases are emphasized by effectively placed holds and the song has a good climax. Inscribed to Nina Morgana, we find a "Madrigal," which is a French madrigal of the twentieth century rather than a Florentine madrigal of the sixteenth, for all that it is written in 6/8 time. It is a very happy, graceful little tune, of the kind we have heard spoken of as a "choice bit," and its two four-measure vocalizations on the "Ah" are introduced with real effect. "Spring Came with You" is the concluding number of this group. It is dedicated most appropriately to Florence Easton, an artist whose voice can do it full justice, and is a really delightful exemplar of what a spring song really should be: light, airy, taking, with a big, exuberant climax, and one could not find a more spontaneous setting of the little poem by Heloise Davison which prompted it. All in all these new songs by Mana-Zucca are well worth while both for the artist, for whom they are primarily intended, and the vocal student sufficiently advanced to do them justice in the matter of interpretation.

"REST AT MID-DAY." By Janet Hamilton. (London: Winthrop Rogers.)

This Englishwoman composer in "Rest at Mid-Day" has written a song that should put a number of her male colleagues, who tread the broad and easy highroad of English balladry, to the blush. The poem, by Edward Shanks, is a particularly lovely bucolic fancy and has naturally assumed song shape as a pastorelle. What we admire in this song is its simple distinction and an expressive quality devoid of all effort.

F. H. M.

"WHEN YOUR PAL'S AWAY." By Leavenworth Macnab. (Chicago: Frances Clifford Music Co., Inc.)

This song, "When Your Pal's Away," of which both the words and music are by Leavenworth Macnab, is rapidly acquiring much fame and prestige. It is a timely song and is being taken up by recital and ballad singers over the country, its simple though poetic style, its human pathos and its well constructed melody all combining to make it popular. The song is issued for low voice.

M. R.

INDIAN TRIBAL MELODIES (Four North American Legends). By Carl Busch. (New York: Carl Fischer.)

Mr. Busch has here taken four Indian melodies and made of them compositions for string orchestra. And the way he has done them has made these compositions worthy of a place on any symphonic program.

The adapting of folk melodies interests many musicians these days. But few of them take the melodies and work on them for strings. Most of the arrangements are for piano, a few for full orchestra. Mr. Busch has written these "Four North American Legends" for five strings, first and second violins, violas, cellos and basses, with a liberal use of *divisi*, so that he can handle his violins or cellos alone as a choir in four-part writing. There are two things for which Mr. Busch must be highly praised, first, his splendid harmonizations of the four melodies; second, the colorful writing he has achieved in his manipulation of the string parts. The writing is polyphonic; it is clear and strong and shows a master hand in every inflection.

The four pieces are entitled "A Chippewa Vision," "A Chippewa Love Song," "A Chippewa Lullaby" and "Omaha Indian Love Song." Each composition contains a note about the melody and its origin, which in the case of these songs is as follows: the first three from Frances Densmore's "Chippewa Music," the fourth from Alice Fletcher's collection. It is interesting to note in connection with the fourth, the "Omaha Indian Love Song," that it was on this tune, "The Old Man's Love Song," that Arthur Farwell wrote his orchestral composition, "Dawn," some years ago, when he was giving his undivided attention to the Wa-Wan Press and the music of the Redman.

The publisher, Carl Fischer, is to be commended for issuing the scores of these four string orchestra compositions. There are not too many good pieces for

string orchestra and conductors from time to time enjoy playing a composition that shows their audiences how beautiful their string choirs sound. It is to be hoped that our symphony orchestras will avail themselves of these four Busch arrangements next season. "A Chippewa Vision" is dedicated to Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, who, if we are not mistaken, has already performed this composition at one of the concerts of his admirable orchestra.

* * *

"PACK CLOUDS AWAY," "Spring." By Alexander Rihm. "In Flanders Fields." By Mark Andrews. Two Negro Spirituals: "Wait 'Till Ah Put on My Crown," "Things Up Yonder White as Snow." Arr. by William Reddick. "Two Little Stars." By Geoffrey O'Hara. (New York: Huntzinger and Dilworth.)

The two Rihm songs are delightful melodic pieces, a bit conventional in idiom for this day and age, but sure to prove attractive to concert audiences. In "Pack Clouds Away," Mr. Rihm has set a Thomas Heywood poem, in "Spring" a poem by Lorena Zeller. The first song is for a high voice, while the second may be sung by a high or medium voice, optional notes being indicated in smaller notation. There is a dedication on "Spring" to Julius William Meyer.

Mr. Andrews has made a setting of the most famous poem of the war, "In Flanders Fields," for the excellent American contralto, Mary Jordan. In many ways it is a good song. We feel, however, that Mr. Andrews in composing it worked too much to make the voice part a direct melody, something that the poem does not seem to us to call for. There is fine writing in it, to be sure, as one expects from a musician of Mr. Andrews's standing and in performance the song probably works out admirably. High and low keys are published.

Mr. Reddick's success last season as an arranger of Negro spirituals has prompted him to add these two new ones. The first, "Wait Till Ah Put on My Crown," is a fine one, one that we are sure will have a notable success. In his harmonization Mr. Reddick has been happy and has really set off the melody capital. There is a dedication to May Peterson. Of his other setting, "Things Up Yonder White as Snow," we can speak less enthusiastically. It is a version of the spiritual, "Sinner, Please Doan Let dis Harves' Pass," which H. T. Burleigh made a year or more ago. The text as used by Mr. Reddick is "Sinner, don't you let this harvest pass," and the melody is also quoted differently. Both arrangers, to be sure, may be justified by their artistic impulses in altering the melody. Mr. Reddick's version, for that matter, may be closer to the original than Mr. Burleigh's. We will not attempt to say which is. But the fact remains that we like the Burleigh version better as a song for concert. After all, this is the purpose for which the spiritual has been arranged. Both spirituals are issued for medium voice.

Mr. O'Hara seems to have written a "hit" in his "Two Little Stars," a simple little song of insinuating charm. This gifted composer, who can write all kinds of music, from sacred song to army songs like his famous stuttering song, "K-K-Katy," has a melodic sense that rivals Oley Speaks and recalls Ethelbert Nevin. This song has in it that which makes songs sung from coast to coast. It is for a medium voice with an optional note at the end for a high voice. The poem by T. E. B. Henry is a very attractive one, telling its story delightfully.

* * *

"CYTHERE," "Colombine," "Pannyre aux Talons d'Or," "Le Faune." By Poldowski. (London: J. & W. Chester.)

Poldowski, as the lady calls herself, is getting popular in America, we note. She has a certain quality which our singers like and her songs are not without refinement that is admirable. These four songs are good recital pieces, deserving of performance. All of them are Verlaine settings, with the exception of the "Pannyre aux Talons d'Or," which is an Albert Samain poem. Incidentally we might remark that it is the best of the four songs, being stronger from an imaginative standpoint than the others. It were possible to consider seriously the music of Poldowski but for a note of dilettantism that crops up here and there. And what would the lady have done had the late Claude Debussy not pointed out the way? To be sure, this applies to other composers of our day as well, but we know of no contemporary song composer who reflects his personality so strongly in her music as Mme. Poldowski. And it is this that deprives her music of an authentic note.

A. W. K.

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G. RICORDI & CO. 14 East 43rd Street NEW YORK

KATHRYN MEISLE

Co-operation Will Purge New York's Municipal Music of Political Poison

Survey of People's Music in New York Finds City a Niggardly Giver—Altruists Providing Municipal Music—Problems Confronting Public School Music Department—"Politics Defeating Purpose of Municipal Music," Says Dr. Fleck—Success of Privately Endowed Concerts—Combination as Our Musical Salvation.

By FRANCES R. GRANT

OPPORTUNITY, according to the pessimists, is a very elusive person, and hence, only trepidly, can one set out to comb the streets of the Six Million in search for Golden Musical Opportunity. However, the pessimists, in a manner, err. For Opportunity herself is not elusive; occasionally she is hindered, and, living in a strange economic period, often she is reduced to utter poverty. She is always to be found, however, and those who seek may meet her in streets crowded with children or in the broad white portals of our art museums.

Those who search New York in this wise must reach one conclusion—sufficiently grievous to please the pessimists. The rôle of opportunity in this city is being played by private individuals, and is never being assumed by Father Knickerbocker, who withal seems to squat tight upon his seat and hug his power.

The pitfalls which beset political aspirants in this, the municipality of New York, have made those who achieve Parnassus most wary, and it is only with discrimination that they scatter their largess. Contracts for the digging of sewers, permitting as they do much patronage, are prime consideration; educational and cultural opportunities are not even secondary. Such an attitude amply explain budget items which set aside some \$200,000 for the enhancement of the city, and so curtail the library fund of New York as to seriously impair the efficiency of a system of which the city has long been proud.

It is not strange, then, that the municipal government of this city has failed to assume the duty of providing ample musical opportunity for its citizens, and that this duty has been assumed voluntarily by altruistic individuals.

The musical advantages of our public school system begin in the eighth year, where a course of sight singing, and ear training, and choral practice are the only musical subjects taught. In the high schools there is compulsory sight singing and choral practice for two years of a four-year course. In addition to this there are additional courses in history of music, appreciation of music and elementary theory, and students electing these courses usually take the Regents' examinations for additional credit.

In the light of what is being done by privately supported institutions, these courses seem almost shabby. The blame, however, is not to be put upon the Department of Music. It is working against terrific handicaps. The percentage of teachers allowed by the assessment of the Board of Estimate permits far too few teachers. The percentage of music teachers in New York City in proportion to the school population is in fact less than in any other large city. And there is urgent need for more teachers in the elementary school and a more equal division of work in the high schools.

By the budget of the Board of Estimate for 1919 the amount given to school music is \$89,456.47, for the elementary schools; \$112,097.33 for the day high schools, and \$15,832.50 for the training schools. The sum of \$89,456.47 must be divided among some 517 schools (probably more by now, as this number is taken from the 1916 report of the Board of Education, which was the most recent obtainable), having an enrollment of 691,512 children.

This enables the department to have about 51 special music teachers, or about one to 10,000 children. For the rest the Music Department must draw upon the regular school force, itself limited.



Forces in New York's Music for the People: No. 1—Prof. Henry T. Fleck, a Worker for Municipal Concerts; No. 2—A Students' Concert at the Music Settlement for Colored People; No. 3—The Junior Orchestra at the Music School Settlement on East Third Street; No. 4—Mr. Lefkovitch, Leader of the Beethoven Society; No. 5—Harry A. Wilks, Organizer of the University Settlement Concerts; No. 6—J. Rosamond Johnson, Head of the Music Settlement for Colored People; No. 7—A Parents' Meeting at a Music School Settlement; No. 8—David Mannes, Now Head of the East Side House Music Settlement and Connected with Almost Every Phase of New York's Free Music.

The present outlook, as far as the department is concerned, is nevertheless hopeful. The recent death of Dr. Frank A. Rix has put in his place, as acting director of music, George H. Gartlan, a far younger man with progressive ideas on the subject of music in the schools, and soon the monotony of the *do-re-mi* system may be substituted for a more vital one.

Speaking on the subject, Mr. Gartlan said: "We are trying to bring more vital forces into the school life of the student. For instance, now we are organizing a music memory contest in the schools which has created a wide interest among the schools. In the elementary grades contest meetings are now being held at which famous songs and instrumental numbers are being played for the children and explained. After a reasonable practice each school in the contest is to select a team of five, to compete in a district contest. And the winners of this will in turn compete in a final city contest to be held in the month of May at the auditorium of Washington Irving. At this, the music is to be played for the children, the children are to tell the name of the work, its composer and write something on his life, etc. We are also contemplating a series of concerts and recitals for children alone to be held in the auditoriums of our high schools. The children, I feel, are often neglected, for in most public concerts they are refused admission. It is hoped that prominent artists will agree to give their services for this. We are also now beginning to organize classes in instruction in wind instruments."

A higher plane of musical opportunity

is found in the self-directing public colleges, such as the College of the City of New York and Hunter College. The theoretical courses in the first are under the direction of Prof. Samuel C. Baldwin, the second in charge of Dr. Henry T. Fleck. Of particular merit are the courses in the second institution which range from elementary harmony to advanced orchestration, and where a pupil may major in this subject as she would in any of the arts or sciences.

Musical Concerts—a Mirage

In the matter of music for adults—municipal concerts provided by the city, we are confronted by a mirage. Municipal music in New York is not. During the Mitchel administration music was thought of so little importance that the appropriation for it was practically curtailed. The present administration somewhat retrieved the situation by giving some seventy-five band concerts in the parks last summer. These concerts were given less through the municipal generosity than through the personal work and funds of Philip Berolzheimer; and in great part by the voluntary services of an organization such as the Police-men's Band was drawn upon.

Beyond these, municipal concerts are to be looked for in vain. Efforts to establish municipal concerts, to draw from the city funds for the people's cultural pleasure have been constant, however, and with all of them is connected the name of Prof. Henry T. Fleck. For some twenty-eight years Prof. Fleck has been working in this cause of city concerts. His latest effort remembered by New Yorkers was in 1914. Having interested Joseph Pul-

itzer in the project of a city orchestra, he was provided with funds by the editor and directed a series of highly successful concerts. With the death of Mr. Pulitzer, this series came to an end, and a second series, lasting until 1915, was given by the city; since that time he has been laboring to induce the city to provide others. For instance, at the present time Prof. Fleck is giving orchestral lecture-recitals to the students of the high schools, and is also giving a series of opera lectures to adults each Thursday night which have proved of tremendous success.

As a result of his former work and concerts, there has been organized an American Art Education Society, of which the Governor of New York is honorary president. With privately endowed funds this organization will tour the State, giving public concerts.

Consulted on this apparent absence of music granted by the city, Prof. Fleck gives some pregnant points, parallel with the shame of our political system in New York and giving an explanation of the constant disagreements between our educational branches and the Board of Estimate.

Politics Poisoning Music Here

"From what I have seen of municipal music in New York during the twenty-eight years in which I have worked for it, I say that under present political conditions it is impossible. Cleveland was wont to say, 'We are facing a condition, not a theory,' and that is how we stand in municipal music. Constantly in the

[Continued on page 46]

Co-operation Will Purge New York's Municipal Music of Political Poison

[Continued from page 45]

struggle for municipal music one collides against politics, and this in great measure defeats the admirable purpose which we set out to perform. In my last effort for city concerts it was my fortune to have the friendship of influential persons who helped to push the project of municipal music. For instance, the worthy help of such a man as Mr. McAneny, when he was President of the Board of Aldermen, enabled me to accomplish much that would ordinarily have been prevented.

"In the first place, getting the money for concerts is a difficult matter. Money for these is taken from the Revenue Bond Issue, and a constant fight for it must be made to the Finance Committee of the Board of Estimate. Having gotten the money one comes against a snag still more dangerous. Our political system here is filled with petty tyrants. Many of these, as is often the wont of politicians, are anxious to patronize their friends and constituents and are constantly making demands for that purpose. A certain politician from a certain district may have a musician whom he wishes to please, and a demand is made that he be placed in the Municipal Orchestra. To comply with these requests, hardly conduces to artistic success, and if one refuses, the payroll may be delayed or other inconveniences placed in his way. To show you an example: One of the janitors in the schools we played at used to give us trouble—we would find the lights out, chairs not arranged, etc., all because his daughter, whom he was convinced was an excellent player, was not engaged as a soloist. Small things, one may say, yet these all help to defeat the purpose of municipal music.

"The finest solution to the matter, in my opinion, is privately endowed concerts, permitting freedom to the men at the head, where petty demands are not made and the experiment is worked out unharrassed."

All these facts may seem of grave danger to the reader, and truly they would be if New York was not provided with Idealists and Altruists.

Music Settlements

Beginning first with the education of the child, a school system has been worked out by private individuals admirable in every way, failing only in that the limited funds cause it to fall far short of the necessary demands. The burden of musical education for the person of limited means is being carried by some twenty settlement houses in New York. Of these, about five stand supreme in their efforts for New York music.

The first of these is the now historic Music School Settlement on Third Street, this year celebrating its quarter-century anniversary. For fifteen years built up by the work of David Mannes, it now is in charge of Arthur Farwell, and provides lessons for about 1000 children, at rates which vary from 50 to 10 cents a lesson. A fine music library, four orchestras for each grade of students are some of the features of the school, which, starting from the musical angle, by social service work is also trying to help the parents. A parents' association, for instance, has helped also in the Americanization work.

Much younger, but making rapid leaps, is the East Side Music House on East Seventy-sixth Street, coaxed into flourishing being by Mr. Mannes, whose name is ever one to conjure with in New York's work for free music. This house, with its 150 pupils and as many more on the waiting list, is making music lovers out of the youngsters in the Bohemian district of New York.

In the Italian district of Greenwich Village an outgrowth of the Greenwich House, the Greenwich Music School, is taking upon itself this work. In the Bronx, at the Bronx House Music School, 119 pupils are being taught by a faculty of fourteen teachers, while twelve outside teachers give lessons to some one hundred outside students.

In the Negro district a distinct plan to foster the musical heritage of the race is found in the Music Settlement for Colored People on 130th Street. Headed by J. Rosamond Johnson, a negro composer, the school is giving lessons at nominal prices to colored persons, and Mr. Johnson, a believer in the classics, is doing this through the teaching of the standard music literature. The house here has also become a community house,

the people of the neighborhood gathering to hear the student concerts, for club meetings and even for weddings.

Besides these five large settlements devoted almost entirely to music, about twenty other settlements in New York are devoting part of their work to this branch. These include the Christodora House, Hartley House, Brooklyn Music School, University Settlement, Hamilton House, Wesley House, Henry Street Settlement, Kennedy House, Grace Chapel, St. Bartholomew's Parish House, Associated Neighborhoods Guild and others.

A large estimate of the number of children these institutions are able to provide for, however, would be some 5000. In a city of the size of New York this seems very little, and long are the waiting lines of children at the doors of these organizations. Lack of funds prevents greater work—a work so vital and necessary. It would not be amiss to state here that perverted philanthropists, ever ready to start new organizations, would be doing far more acceptable work by contributing to the cause of artistic education, and aiding these institutions, so greatly in need of funds.

People's Music League

Coming finally to the subject of public music provided by private subscriptions, we come perhaps to a most hopeful stage in New York music. Of paramount importance in the cause of music for the people is the People's Music League of the People's Institute of New York. Since its inception in 1912, this organization has been one of the most inspiring forces in popular music life.

The league carries on several musical endeavors. In the first place, it is giving concert in the public schools in 23 centers of the city and in Cooper Union, and last season the number of such concerts equaled 117. Working toward an ideal of self support some ten cents are charged for admission, and most neighborhoods are thronged to hear the artists. Besides these, this year the League is giving, under the direction of Max Merz, a series of folk-song cycles, arousing tremendous interest and bringing great crowds to Cooper Union. One of the league's finest plans this year was the establishment of a People's Chorus under the leadership of Ernest Bloch, the famous composer, where are studied the works of the old masters.

The latest attempt of the league is for a series of summer concerts for eight weeks, to be given this summer in the stadium of the City College, where an orchestra under the leadership of Arnold Volpe with excellent soloists, will give nightly concerts at a nominal fee.

With its efforts this organization has also aided many neighborhood orchestras and societies. Such a one as for instance the Beethoven Society founded by Lefkovich, which, drawing its members from tailors, button-makers, etc., from the East Side has given concerts showing the great advances being made. Other orchestras drawn from workers and being mothered by the league are the Schubert Orchestra, Mozart Orchestra, Cooper Union Musical Society, Paole Zion Singing Society, the West Harmony Symphony Orchestra, the Hazomir Singing Society, the Harmony Band and others.

Besides the definite work of the Institute individual organizations and settlements are making a definite plan for music for adults. Thus, such an institution as the University Settlement on Rivington Street, has instituted in its courses a series of concerts for a nominal fee. During the past season, a plan was originated by Harry A. Wilks, whereby ten programs were given there, the artists volunteering their services gratis, and such men as Daniel Gregory Mason, James Friskin, Arthur Whiting, W. J. Henderson, Kurt Schindler, Howard Brockway, John Powell and David and Clara Mannes were the artists.

Then, too, New York, during the past season saw a tremendous impetus to free music in the concerts at the Metropolitan Museum of Art, which, donated by individuals, were the finest arguments for free music presented in a long while.

Other free music endeavors are carried on in connection with the Educational Alliance; excellent work of Franz X. Arens in connection with the People's Symphony concerts; the young Men's Symphony Orchestra under Arnold Volpe, doing such admirable work, and numerous other individual organizations.

An investigation of this kind, if it did not yield suggestion for the future,

would be fruitless. New York, it seems to the writer, will not find its musical salvation from the municipality. Nor is it fair that private individuals alone should assume the responsibility. In both the educational and recreational branches of New York's music, I believe we will finally find our salvation only in combination—somewhat under the conditions suggested by the organization of the Metropolitan Museum of art.

With a closely knit system between the musical settlements, and with the Department of Music of the Board of Education under such a man as the acting director, the reader believes there is strong hope for co-operation. Bringing the settlement work definitely into our educational system, and crediting the time spent by the child in music, will put the art work on an entirely new basis. And the quarter million now being expended by the city—so fruitlessly because it must be spread so thinly—might be spent to better advantage when added to the sum given by private subscribers. With the combined efforts of our department of music and the individual workers much might be hoped for.

So in municipal music. The many efforts toward free music in this city, would yield far better results if brought

THREE ARTISTS SCORE AT OPERATIC BENEFIT

Vera Curtis, Melvena Passmore and Richards Hale Win Applause in Unique Performance

Doctors may argue till they are blue in the face that vivisection is an excellent thing and anti-vivisectionists therefore fools and impeters of the world's progress, but they cannot detract by a hair's breadth from the excellence of the entertainment which Khyva St. Albans staged on the afternoon of April 22 at the Selwyn Theater, as a benefit for the Anti-Vivisection Society. The feast she spread had three major courses, "Under the Sign of the Cross," "The Marriage of Jeannette" and "A Venetian Moon Fancy." There was also an overture played by the orchestra, under the direction of Gustav Hinrichs, and a between-the-acts solo by Vera Curtis of the Metropolitan Opera. Miss Curtis's programmed number was the "Un Bel Di" aria, but "When Pershing's Men Go Marching Into Picardy" was substituted for it, for which she was applauded.

Musically, the second and third large offerings of the bill were the ones that counted, and of these the greater was "The Marriage of Jeannette," a little French operetta, which long ago, it is said, held the Metropolitan's stage. It is a pretty little comedy, with rocco arias and "patter" lyrics à la "The Barber of Seville." With the two singing rôles in the capable if not yet very experienced hands of Melvena Passmore and Richards Hale, many a laugh greeted these Jean and Jeannette protagonists of the old comic theme of "the fascinated Bunsby dropping into the mouth of Mrs. MacStinger." Miss Passmore's brilliant coloratura feats, especially in one off-stage aria which, with its trilling rivalry of voice and flute, seemed worthier a mad scene than a comedy, nearly brought down the house, or at least that portion of it occupied by men in khaki and blue. Strict reportorial ethics demand the chronicling of the fact that the soprano's high notes were not always sure in pitch and that certain other flaws marred the smooth texture of the voice. Doubtless much of this was due to nervousness. As for Mr. Hale, he has a baritone voice of natural power and pleasing timbre, but his vocal attainments were necessarily overshadowed by the excellence of his acting. The performance as a whole was delightfully spirited, and this more than made up for any deficiencies in stage equipment and the other little foxes that attack the grape-vine of amateur presentations, the category to which, for want of a more definite, this entertainment must be assigned. If all amateur performances swamped their shortcomings in such a rush of good spirits as this did, those of the professional sort might well be dispensed with.

The "Venetian Moon Fantasy," a ballet-opera in one act by Jules Morteau, was a concoction in which music by

into a single channel, and the various funds combined. In the present budget the Board of Estimate has granted to the Park Department \$20,207 for music for the Boroughs of Richmond and Manhattan; for the Bronx, \$6,120, and Brooklyn, \$9,720. Considering that this sum must be divided among the parks in about sixty-five districts, it leaves little for each district. Furthermore, the apportionment of this money in past years has found mere city squares (if in a district resided in by influential men) obtaining a much larger band and getting more funds, than a district possessing a large park and needing more concerts. Formerly, a plan much more intelligent, the music funds were given to special committees under our educational system which is freer of politics than any other system in New York. With such a committee, individual donors could combine, and in the manner of our Art Museum evolve a system free from the contamination of politicians.

Such a suggestion may seem Eutopian, but the readiness to co-operate on the part of private and official persons visited by the writer, reveals the scheme as a consummation, which, if worked for, may be accomplished for the musical salvation of New York.

Rimsky-Korsakoff, Glazounoff, Verdi, Weber and Schumann, combined with original songs by Ferdinand Himmelreich, enlisted the services of Richards Hale again, and surely the coloratura warbler whom the remarkable spectacle kept behind the scenes was none other than Miss Passmore. D. J. T.

SAN CARLOS IN FORT WAYNE

"Carmen" and "Lucia" Given by Gallo Forces Before Large Audiences

FORT WAYNE, IND., April 24.—The Morning Musical series of six concerts came to a close on April 23 with two splendid operatic productions by the San Carlo Opera Company. "Carmen" was offered in the afternoon and a good audience assembled to enjoy it. Stella de Mette, already known here from her appearance in "Aida" last year, interpreted the title rôle with much dramatic ability. Her voice has large carrying power and covers a wide range. Estella Wentworth's sweet voice and quiet manner made her a most pleasing Micaela. Romeo Boscacci acted the part of Don José with great vehemence. Joseph Royer was well liked as Escamillo, his singing of the "Toreador's" song evoking a storm of applause. The other members of the cast were on a level with these and showed many fine qualities.

In the evening the old favorite, "Lucia di Lammermoor," found a packed house. Queena Mario, gifted with a beautiful, flexible voice and a fine feeling for artistic line, gave a memorable impersonation of the title rôle. Her singing and her acting made a deep impression. She never surpassed the boundaries of artistic truth and simpleness. The rôle of Edgar was adequately impersonated by Angelo Antola. In fact, all the voices were of satisfactory quality and some, as Natale Cervi, were full and pleasing.

The choruses sang well and the orchestra, under Gaetano Merola, was also praiseworthy.

Negotiations are under way for another concert series next winter. The big seating capacity of the Palace, the generous assistance of the newspapers, the ready willingness of business people to stand back of the undertaking, and the hearty response of the city and surrounding towns, make these concerts not only possible, but also a financial success. G. B.

Lydia Ferguson Appears in French and English Song Program

Among the recent recital appearances of Lydia Ferguson, New York soprano, was one in Reading, Pa., on April 9. Miss Ferguson sang charmingly a program of French and English numbers, some of them in costume.

On April 24 she was the guest of honor of Countess de Castelvechio at "La Salon," and will be the soloist at her gala annual program, scheduled for May 8 at the Ritz-Carlton.

Miss Ferguson was heard in all-French groups, which included Brittany folk-songs, at the Cercle Rochambeau's matinee on April 26.

David Bispham to Teach at the American Conservatory, Chicago

CHICAGO, April 26.—David Bispham, the eminent baritone, who has been engaged by the American Conservatory of Music as guest instructor of vocal art for the coming summer term of the school, has not only an interesting and remarkable career behind him, but is still actively occupied with musical art of all kinds, more so than almost any American artist of our time.

He is at present actively interested in the Society of American Singers, a company producing opera in English, and has participated in a number of performances of the company. His repertory is very extensive and varied, having played with marked success such operatic characters as the Napoleonic soldier in "The Daughter of the Regiment," Coppelius in "Tales of Hoffmann," Beckmesser in Wagner's "The Mastersingers" and Urok in Paderewski's opera, "Manru."

Mr. Bispham is the only one of the originators and officers of the American singers company who is actively concerned in the operatic productions. Mr. Bispham was born in Philadelphia and comes of Quaker stock; therefore, his thoroughness and comprehensive intellectual grasp of operatic and general musical art. He has sung at Covent Garden, London; at the Metropolitan and other leading opera houses of the world, and his song recitals have always been distinguished for their high artistic

standard, for their lucidity and for the remarkable English diction employed.

He has taught vocal art for years, and



David Bispham, Eminent Baritone

he will undoubtedly be one of the most notable additions to the staff of resident music masters during the coming summer.

PERSINGER'S FORCES CHARM SACRAMENTO

San Francisco Society in Fine Concert — Schubert Club Also Delights

SACRAMENTO, CAL., April 22.—Two splendid concerts, both given in April, prove to the music-lovers of Sacramento that it is not always necessary to go beyond the confines of the State to secure musical talent deserving of the highest praise. The Chamber Music Society of San Francisco gave one of the finest concerts of the current year before the Saturday Club, and again established its claim to beautiful ensemble. This organization is fast becoming a force on the West Coast, and Californians are gratified to know that the tour this year, following the close of the Symphony season, has been quite extended, promising more activity in the future.

The Sacramento concert included the appearance of Gyula Ormay, pianist, whose playing is a rare treat to the audience, the number given being Dohnanyi's Quintet in C Minor. Louis Persinger, director of the society, was a popular soloist of the evening, contributing a Chopin Nocturne and Rimsky-Korsakoff's "Hymn to the Sun" as an encore. Horace Britt, the cellist, added much to the artistic merit with a reading of Locatelli's Adagio and Popper's Mazurka. The Mozart number for flute and strings gave splendid opportunity for the audience to judge the splendid ensemble and the delightful reading this society gives to Mozart.

The Schubert Club added to the impression already gained of the excellence of native talent in a most engaging program, given at the Tuesday Club house, when the audience that crowded the hall was well repaid for the necessity of arriving early to secure seats. Percy A. R. Dow of Oakland and San Francisco is the new conductor of this mixed chorus of eighty-five voices, and it seemed the consensus of opinion that never had better choral singing been enjoyed in Sacramento. The crowning event of the program for the chorus was Max Bruch's "Fair Ellen," given with fine shading and dramatic climax. In this number the club had the assistance of James Edwin Zeigler, baritone, of San Francisco, and Irma Shinn of Sacramento, each of whom gave a fine, poetic interpretation of the work. Miss Shinn's quality of voice is especially adapted to such work as the "Fair Ellen" and she added to her already excellent reputation. Mr. Zeigler, being a stranger, proved a welcome addition, and in his solo numbers, as well as

in the choral numbers, gave real delight with his splendid voice and artistic use of it. Orley See, Sacramento violinist, was another strong factor in the evening's success, giving an inspired reading of the Saint-Saëns "Rondo Capriccioso," together with two smaller numbers, responding to the enthusiastic appreciation of the audience with a delightful little Melody by Dawes.

The new Sacramento Trio, Orley See, violinist; Ida Shelley, pianist, and Mrs. Luella Martin-Long, cellist, gave a good account of itself in two short numbers, and it is hoped this trio will remain a permanent organization in the musical life of Sacramento.

Others of the chorus who gave incidental solos and acquitted themselves with honor were Mrs. William Friend, Mrs. Gertrude Warren, Frances Peters and Geraldine Genshlea. As a director Mr. Dow proved a decided acquisition to Sacramento, and the enthusiasm and musical feeling infused into the club was evidence of the many fine things we may expect of this organization. A word of appreciation should certainly be given the fine accompanying of Mrs. Elliot McSwain, whose support and sympathetic insight into the character of the club's offerings were a large factor in making this one of the banner concerts of the year.

A former Sacramento musician is gaining wide recognition in San Francisco, not only as a teacher, but as a composer, and friends of Albert I. Elkus are gratified with the success he is having along this line of endeavor. Following his successful appearance before the Northern District Convention of Women's Clubs, James Woodward King, pianist and teacher, is giving a series of recitals before several women's clubs of northern California, those of recent date being at Marysville and Colusa. He had as his assistant Edna Farley, dancer.

The last meeting of the Current Topics Department of the Tuesday Club had as a prelude an interesting group of musical numbers, contributed by Diantha Simms, violinist; Eleanor McLaughlan, soprano; Mavis Scott, contralto, with Mrs. McSwain, Mrs. Engler and Mrs. Hanrahan as accompanists.

In a song contest instituted by Ellen Hughes of the High School music department a prize for the best poem was won by a junior, Lottie Owens, and a prize is now offered the student who will compose the music for this poem, which will then be made the official song of the school. Miss Hughes has been active in every good movement put forth to better conditions in the High School.

The Chamber of Commerce Quartet is booked for several concerts throughout April, and is meeting with its usual success; a return engagement being the result of most concerts.

Among the student recitals which are ushering in the usual list of spring re-

citals should be mentioned those preparatory to the larger and more public ones given by the violin classes of Emily Rulison and Diantha Sims, and the vocal recital by students of Mrs. Vernice Brand, made more interesting by Mrs. Brand's participation. Piano students of Mrs. Albert Hart and the Martine school also have given recent recitals. O. S.

GENERAL LAUDS MUSIC

Canadian Officer Tells Toronto Audience How Song Helped Win the War

The great part played by vocal and instrumental harmony in maintaining the morale of the fighting men during the terrible days of conflict was pointed out by Brigadier-General Gunn in Toronto on Easter Sunday, when he spoke on "Music and the Soldier."

Music, said the speaker, is older than speech and outclasses it. In music lies inspiration alike for the naked savage and the champion of civilization.

"This," he said, "is the role in that great 'Battle Hymn of the Republic,' 'Mine eyes have seen the glory of the coming of the Lord,' that stirred the people of America to undying devotion to a great and worthy cause."

The striking effect of music on the morale of the soldiers in the war just ended has been realized none too soon, thinks General Gunn. The choruses which the men sang were a vital factor in the creation of that unity of spirit which in an army spells victory.

"Did it ever occur to you," he asked his audience, "that 'Tipperary' was in reality the death song of the Contemptibles? They knew the 'long, long way' to peace and home. They knew that when that way was passed few of them would be left. And so it has ever been and always will be: man's deepest emotion finds expression in music."

"No objection was made by many to the triviality of the words of many of these choruses. The fact is that as music is older than speech, so music means very much more than any words. Their sentiments were not expressed so much in the words as in the harmonious cataracts of music. With a swing, with a blending of voices, all singing, these men came to realize how united they were, how strong they were, how worthy was the cause for which they stood. The words on their lips were nothing, the harmonious swing of the songs that could be sung by all was sufficient to give audible expression to the sentiments of their hearts. Words were not sufficient; music enabled them to say what words could only inadequately express."

W. J. B.

HOUSTON HEARS GALLI-CURCI

Record Audience Grooms Soprano as Soloist with Treble Clef Club

HOUSTON, TEX., April 24.—Last night the Treble Clef Club gave its Jubilee concert, with 175 singers in the chorus, under the direction of Mrs. Robert L. Cox, and the outside solo artist attractions were Amelita Galli-Curci, supported by Homer Samuels, pianist, and Manuel Berenguer, flautist. The audience was a record breaker in point of numbers, and in enthusiasm also. The Alma Gluck concert of a few weeks back went beyond any previous musical recital ever given in Houston in the matter of the number of tickets sold, and the Galli-Curci concert audience bettered that of Mme. Gluck by several hundreds.

The Treble Clef Club has every reason to feel the highest degree of pride in its achievements as marked in this mid-season concert of the organization's twenty-fifth year of existence. The original, or mother club, has now two auxiliaries, a local evening Treble Clef and one in Livingston under the presidency of Mrs. Carl Sory. The three, *en masse*, did some splendid chorus singing last night, most notably in Brahms' "The Gypsies" as arranged for women's voices by Mrs. Cox, the club's leader.

W. H.

Francis Rogers Sings at Spence School

The crowded concert calendar of Francis Rogers, New York baritone, includes appearances at Miss Spence's School, New York, on the evening of April 29, and at a concert given by Edith Chapman Gould for the 304th Machine Gun Battalion Home Association at the Washington Irving High School.

Renée Floriquy Touring Brazil

Renée Floriquy, the French pianist, is now on tour in Brazil, where her playing has been received with high praise. In the leading cities of Brazil she has duplicated the success she made in the Argentine last fall.

SUE HARVARD AGAIN DISPLAYS ARTISTRY

Sue Harvard, Soprano. Recital, Aeolian Hall, Evening, April 21. Accompanist, Ward - Stephens. The Program:

"Giammai provai" from "La Donna Vanna," Nicola Piccinni; "When Daisies Pied and Violets Blue," Thomas Arne; "Autolycus' Song," James Greenhill; "Mi Parto" (arranged by Ricci), Cosimo Bottegari; Conzonetta, "Ridente le Calma," Mozart; "Soroka" ("The Magpie and the Little Gypsy Dancer"), Moussorgsky; "Piesnia Lubashi" ("The Song of the Bride") Rimsky-Korsakoff; "Kak Mnie Bolno" ("Keen the Pain"), Rachmaninoff; "Y Cwcu Fach" ("Cuckoo Dear"), "Y Fam A'I Baban" ("Mother and Her Babe"), Old Welsh; "L'Absence," Hector Berlioz; "L'Oiseau Bleu," Camille Decreus; "L'Heure Exquise," M. Poldowsky; "La Cigale," Chausson; "Homing," Teresa Del Riego; "Ho, Mr. Piper," Pearl G. Curran; "From Hills of Dreams," Marion Bauer; "When as the Touch of Icy Billows," Arnold Volpe; "Isle," Ward-Stephens.

Critical commendation upon her début earlier in the season, warranted Sue Harvard's second New York recital last Monday evening, in a program chosen with much discrimination. Possessed of a voice rich and dramatically adaptable, Miss Harvard gave an impressive beginning to her program in the Piccinni work. Somewhat unusual, and two of the most delightful spots on the program, were the Shakespeare songs which followed; especially in the second did Miss Harvard display a sense of humor, so delighting the audience that a repetition was demanded. In such numbers as the Mozart Canzonetta, however, the artist is not entirely at her best.

In the Russian group, Miss Harvard, revealed much interpretative versatility, and especially is she to be commended for her essaying of the difficult Rimsky-Korsakoff Aria from the "Tsar's Bride." Being sung a capella, this work would prove a *bête noir* to many of our sopranos, but Miss Harvard's intoning powers withstood the difficult task and she came through with honors. The English group completing the program was especially well received. "Homing" afforded an opportunity for delicate singing, and "Ho, Mr. Piper," again revealed Miss Harvard's ability to interpret the naïve in music. A second hearing of this number, demanded by her hearers, strengthened the charming impression. The Bauer song, was not so well suited to her style; but in the two final songs her dramatic power once more had an opportunity for expression. Among the encores demanded by a numerous and constantly appreciative audience, Miss Harvard gave the effective "Christ in Flanders," with the composer accompanying at the organ. In this, as well as throughout the evening, Mr. Ward-Stephens gave forceful support.

F. G.

Newark Society Celebrates Fifty-Ninth Anniversary with Concert

NEWARK, N. J., April 26.—A large audience attended the concert of the Arion Society April 22 in Kreuger Auditorium. This concert, marking the 59th anniversary of the society's existence, was attended by the début of Karl Kapp, the new conductor of the society. Mr. Kapp has some commendable performances to his credit. The soloists, May Korb, soprano, and Milo Picco, baritone, were heartily applauded and were repeatedly encored. The orchestra accompaniments were played by members of the New York Philharmonic Society. The orchestra also played commendably some numbers by Weber, Tchaikovsky and Liszt. P. G.

Marie Sidenus Zendt, the well-known Chicago soprano, has recently been visiting New York, where she gave a series of concerts. Both at a concert at New York University and at her appearance at the Washington Irving High School on Sunday afternoon, April 6, at Archibald Sessions' organ recital, she used the Vanderpool song, "Values," and wrote the composed afterward that she found it "one of the most effective songs she has ever used."

"How We Brought Music to the Fighting Men"

By STAFFORD B. HOBBS, MUSICIAN,
5th Regiment Band, U. S. Marines, A. E. F.

COBLENZ, GERMANY, April 10.—The primary object for which military bands were created was to provide music for military functions, but since the entrance of the United States into the war, they have done much more than this.

As a member of the 5th Regiment Band, U. S. Marines, the writer has played concerts behind the lines when the regiment came out for a short rest. The popular songs of the day never failed to bring pleasant recollections to all of the great country we were fighting for, because the songs themselves took on a war-time aspect, with the bars of national anthems woven in here and there and the verses bristling with patriotism.

Our bandmen worked as stretcher bearers in Belleau Wood until such a time as it was realized that if the hearing of music meant anything to the morale of the boys, the musicians should be employed in less hazardous work. So there was a change made and we then worked at all the odd jobs to be found—carrying rations, ammunition, running with messages, galley police, etc.; even then the shells kept us busy dodging now and then.

We were greatly hampered for lack of music, as all mail packages were tabooed. We were lucky enough to have brought over with us a liberal supply, but it soon grew monotonous and we were obliged to borrow of other bands or take up the laborious task of copying into manuscript. At this time Ray C. Sawyer of New York City came to our

assistance in sending us liberal assortments of the latest "hits." We were sadly in need of these, for our library was "salvaged" or surveyed (scrapped) at the front along with our base drum and saxophones, which were destroyed by shell fire.

Our sheet music allotments from Miss Sawyer have reached us with unfailing regularity, despite the strict postal regulations and difficulties of delivery at the front, so that we have been well stocked and prepared for all occasions. Without her untiring efforts to supply us, and other organizations in France with music, the pleasure which we have been giving the men would have been seriously curtailed.

To-day we have a band which plays frequently in theatrical entertainments—an orchestra of eleven pieces including bass viol, 'cello, viola, two violins, cornet, saxophone, trombone, flute, piano and drum. This orchestra is called upon constantly to play for dances, shows, officers' smokers—in fact, all occasions which do not require a full band.

Our military or regimental band consists of forty-eight pieces, all musicians in the full sense of the word, under the competent leadership of Lieut. Ralph W. Culpepper, well known in musical circles.

Our band even successfully managed a full-fledged vaudeville show recently, but it was found to interfere somewhat with our already overcrowded schedule of concerts, guard mounts, reviews and boat excursions down the Rhine. So despite the urgent requests for its appearance, the band is now devoting its interests entirely to regular routine until our return to God's country.

dition to his parts in the cantata, he sang, "If with all your hearts" and Ward Stephens' "Christ in Flanders." The latter number was especially appreciated.

Pierre Remington, although a bassopropundo, handled the baritone solos most acceptably. He was entirely at home in "It is enough" ("Elijah") and "Trust ye in the Lord," by John Prindle Scott, his voice appearing to the best advantage. Both of these artists possess most pleasing personality and during their short stay made many friends in Montgomery who hope to have them visit the city again under the same auspices.

Special mention is due the singing of Mumford deJarnette, a boy soprano and pupil of Mr. Smith, whose singing is little less than phenomenal. The usual thin tones of the average boy soprano are lacking in his voice. He sings with the full, rich tone and the musicianly understanding and confidence of a veteran concert artist.

There was comparatively little opportunity for the contralto, although Charlotte Mitchell Smith appeared to excellent advantage in that part. Mrs. Smith is an accomplished artist, with an established reputation both here and in New York. Marion Auerbach, the Society's accompanist and also the organist of Court Street Church, played in a most praiseworthy manner. She is a young Montgomery girl of unusual talent, whose serious purpose and diligent work have enabled her to occupy acceptably one of the leading organ positions in the city. She bids fair to become one of the best of the South's artists.

While the Montgomery Oratorio Society does not profess to be the competitor of any similar local organization, it is believed that it fills a very important place in the city's musical life, and Mr. Smith is to be congratulated on the success of his painstaking efforts. The results of his care and attention to detail were apparent in the work of the chorus.

W. P. C.

One of the most prominent artists to add Frederick W. Vanderpool's "Values" to his repertoire is Paul Althouse, the Metropolitan tenor. Mr. Althouse is singing this song everywhere in his recitals this spring.

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ST. LOUIS CLUBS END SEASON

Homer and Lazzari Are Soloists with Apollos and Morning Choral

ST. LOUIS, April 26.—The week was full of good music, starting last Monday night with a concert at the Coliseum by the French Army Band. The program embraced a number of classic numbers, elegantly performed and much appreciated by an audience entirely too small for such an attraction. They played the "Phédre" Overture by Massenet, ballet music from "Sylvia," and numbers by Pierné, Meacham, Lalo and Ganne. Alexandre Debrulle, violinist, and Georges Truc, pianist, provided the solo numbers.

The third and last concert of the season by the Apollo Club, given on Tuesday evening at the Odeon, was marked by a good house and enjoyable program. The soloist was Louise Homer. She gave three groups, the first containing numbers by Beethoven, Bach and Handel; the second, arias from "L'Enfant Prodigue," Debussy, and "Mignon," and the third featuring several songs by her husband and some by John Alden Carpenter. The club, under Charles Galloway, was in fine fettle. H. J. Stewart's "Song of the Camp" brought much applause. Cadman's "A Mighty Vulcan" also proved a big favorite. Several lighter numbers proved interesting.

The Morning Choral Club also gave its final concert this week. The members fairly outdid themselves in a long and intricate program, under Mr. Galloway. A group containing "The Green of Spring," Foote; "Kentucky Babe," Geibel, and "Will-o'-the-Wisp," Spross, was much enjoyed. The most pretentious work was "The Legend of Misna," by H. de Fontenailles, with soprano solo sung by Marie Becker with much charm; the accompaniment was exquisitely played by Mrs. Carl J. Luyties. The soloist was Carolina Lazzari, contralto, of the Chicago Opera Company. It was her initial appearance in St. Louis and she made a most favorable impression. After an aria from Meyerbeer's "Les Huguenots," she gave several groups of old and modern songs in French, Italian and English. Of the last, "The Last Hour," by Kramer, and "Love in a Cottage," by Ganz, were the favorites. Her voice is very mellow and she uses it with much skill. Of course she had to add several extras.

The Eden Seminary gave its annual concert on Wednesday evening at the Odeon. There were a chorus, orchestra and soloists. The soloists were Michel Gusikoff, violinist, and Frank Spahn, baritone. Mr. Gusikoff's principal offering was the Mendelssohn Rondo Capriccio, which he gave with his usual skill. Mr. Spahn's voice is of fine timbre and he uses it well.

The Olk-Gray String Quartet gave a delightful evening's entertainment last Tuesday at Lindenwood College, St. Charles, where Leo Miller is director of music. The program included numbers by Mozart, Kroeger, Tchaikovsky and Glazounoff. These numbers were finely done, Mr. Miller assisting at the piano.

H. W. C.

Pupils of H. Rawlins Baker Have Aid of Francis Rogers in Recital

A recital in which four talented artist-pupils of H. Rawlins Baker, New York pianist and teacher, were presented, with Francis Rogers, baritone, as assisting artist, took place in the auditorium of the American Institute of Applied Music on the afternoon of April 26. The program comprised works of Liszt, Bach-Liszt, Chopin-Liszt, Messager, Fauré, Poldini and MacDowell. These were given interpretations which reflected much credit on the training. Those heard were Ello-da Kemmerer, Charlotte Davis, Anastasia Nugent and Dorothy Wilder. Mr. Rogers was heard in songs by Handel, Sarti, Cavissimi, Old French, Widor, Saint-Saëns, Arne, Hatton, Lemont, Huhn, McGill and Densmore, all charmingly delivered. Bruno Huhn provided sterling accompaniments.

TARASOVA TRIUMPHS WITH RUSSIAN SONGS

Nina Tarasova, Contralto. Recital of Russian Folk Songs. Assisted by Cornelius Van Vliet, 'Cellist. Maxine Elliott Theater, Evening, April 27. The Program:

"O cara memoria" Fantasia, F. Servais, Mr. Van Vliet. "Love to the Fatherland," "Sadness, be silent!" "The love of the yamshtshik," "Let me love," Mme. Tarasova. "Cantabile," Cesar Cui; "Serenade," Franz Neruda; "Tarantella," W. Jeral, Mr. Van Vliet. "Sleep, you fighters," "Oh, yamshtshik," "Once more alone," "At the Spring," "The Swan" (with 'cello obbligato), "In the moon night," "Those were the happy days," "You are asking for songs," Mme. Tarasova.

Mme. Tarasova, in her first appearance before a New York audience in an evening of Russian folk songs and ballads in costume, was greeted by an enthusiastic audience, and her interpretations of the ballads and songs of the Russian people made a profound impression.

Few artists have come to the American stage with such an understanding of the spirit of Russian folk music as this young and intelligent interpreter. Fierce passion, yearning, melancholy and the abandon to primitive emotions she brings out with such a fullness of feeling and with such perfect accompaniment of gesture, facial expression, coupled with such perfect intuition, that every number stands out as an individual triumph.

The material for her song was gathered from the steppes of the Cossacks and the hearthside of the shepherds, and they breathe the essence of the Russian peasantry. They have all been arranged and written especially for her. Her first number, "Love to the Fatherland," served at once to show that Mme. Tarasova is an interpretive artist of the first rank—who is deeply in love with her work, who knows exactly what she is about, and whose voice was sufficient for all her needs. The attention to minute detail in her characterization of this first song was sufficient to disclose her powers of insight and expression. "The Love of the Yamshtshik" and "Let Me Love," which brought the first group to a close, heightened and emphasized these first impressions.

The second and third groups enabled her to disclose her more poetic powers, especially in "Once More Alone," which was given with fine feeling. No artist has appeared here with a deeper appreciation of Russian folk music or with greater resources with which to express its message to the American public. The vividness of her interpretations is all the more remarkable considering her youth; they suggest at times the supreme Yvette Guilbert.

Mr. Van Vliet played the Servais number with a sure technique, producing a clear, sweet tone, and a facility in cantabile playing which was particularly effective in the Cui number. Walter Golde played sympathetic accompaniments for Mme. Tarasova, and Josef Adler was at the piano for Mr. Van Vliet.

C. F. O.

Walter Greene in Biltmore Recital

Walter Greene, baritone, accompanied by Alfred Boyce, accompanist, gave a recital in the music room of the Biltmore assisted by Amy Baker, reader, April 20. The baritone was much applauded in a varied program including several Negro spirituals. Amy Baker, reader, gave several numbers.

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of States East of Rockies—
Takes Own "Movies"**

JASCHA HEIFETZ has completed his second remarkable season in America. The Russian violinist returned to New York last week from a ten weeks' tour that covered most of the States this side of the Rocky Mountains, carrying his own private movie camera with him on the trip. Heifetz gained, as a novel souvenir of his extended travels, about 1000 feet of moving picture films taken along the way. These he will project upon a screen in his home for the entertainment of the family and friends.

Mr. Heifetz's mother accompanied him during that part of the tour, which carried them through the South, up into Nebraska, and then on eastward to Des Moines, St. Louis, Indianapolis, Cleveland, Toronto and Boston. She enjoyed every minute of the trip, she smilingly declares, and enlarged her English vocabulary considerably. Andre Benoist, the pianist who plays for Mr. Heifetz, accompanied him.

Enthusiasm over Heifetz's art ran at highest pitch in every city visited by the young Russian, and records indicate that he played to some of the largest audiences ever attracted by a violinist in this country. The huge auditoriums in Atlanta, Houston, Dallas, Des Moines, seating 3000 and 4000 persons, were



Jascha Heifetz Taking Moving Pictures at Niagara Falls

barely adequate to house a public eager to hear the violinist. An audience of 4200 greeted him in Milwaukee; extra chairs crowded the stages in Omaha, Moline, Youngstown, Erie, Cleveland, Dayton, Buffalo, Washington and a score of other cities where the houses were practically sold out a week in advance of Heifetz's coming.

BROOKLYN APPLAUDS WERRENATH IN RECITAL

Reinald Werrenrath, Baritone. Recital, Brooklyn Academy of Music, Evening, April 21. Accompanist, Harry Spier. The Program:

"Toreador Song" from "Carmen," Bizet; "Caro Mio Ben," Giuseppe Giordani (1743-1798); "Che Fiero Costume," Giovanni Legrenzi (1625-1690); "Over the Hills and Far Away," Old Irish, arranged by William Arms Fisher; "The Pretty Creature," Old English, arranged by H. Lane Wilson; "Chinese Mother-Goose Rhymes," Bainbridge Crist; "Lady Bug," "Baby Is Sleeping," "What the Old Cow Said," "Pat a Cake," "The Old Woman," "At the Last," Arthur H. Samuels; "Tell Me Not of a Lovely Lass," Cecil Forsyth; "Mate o' Mine," Percy Elliot; "Smilin' Through," Arthur H. Penn, and "Danny Deever," Walter Damrosch.

Reinald Werrenrath's recital on this occasion was given for the benefit of the Throop Avenue Children's Orthopedic Hospital and Dispensary. His splendid program was given with all his usual charm and intelligent interpretation, and was enthusiastically received. Opening his program with the brilliant "Toreador" song from "Carmen," he followed with the exquisite old Italian airs in marked contrast. The "Chinese Mother Goose Songs" won their invariable hearty reception. Arthur H. Samuels's impressive "At the Last" made its appeal; Percy Elliot's "Mate o' Mine" was perhaps best liked, and the sprightly "Danny Deever" left the large audience in such a state of delighted appreciation that Mr. Werrenrath, in his generous manner, gave many encores, including a number by his accompanist, "Dear Mother Land," from Morley's poem.

During the evening pledges were given totalling \$2,097.30. A. T. S.

Harriet Caroll and Winnifred Mills in Joint Recital in Huron, S. D.

HURON, S. D., April 23.—Harriet Caroll, soprano, an advanced pupil of the Huron College of Music, gave a recital on April 22, assisted by Winnifred Mills, pianist. Miss Caroll, who possesses a clear voice of charming quality, presented an aria from "Faust," "Cradle Song" by MacFayden, "Child's Prayer" by Harold, "Daddy" and "Fairy Pipers" by Brewer, and a final group of American songs. The pianist's offerings were numbers by Czerny, Schubert-Taussig, Liszt, Debussy and MacDowell.

EMMA ROBERTS WILL SING AT WORCESTER AMERICAN FESTIVAL



Emma Roberts, American Contralto

One of the leading artists at the All-American Festival in Worcester during October is Emma Roberts, who will be heard twice, once in Hadley's "Ode to Music" and again in the orchestral matinee. This will bring the contralto to Worcester three times in ten months. Announcement has also been made recently that Miss Roberts has been re-engaged for the Bach Choir Festival in Bethlehem, Pa., in June. Last year at the Festival Miss Roberts distinguished herself in the presentation of six cantatas.

During this past week Miss Roberts sang at the Artists' Night concert at the Richmond (Va.) Festival. On the program with her were Rosa Ponselle of the Metropolitan and Forrest Lamont of the Chicago Opera. In addition to arias with orchestra she was heard with Mr. Lamont in the duet for *Azucena* and *Manrico* from "Il Trovatore."

Matinee Musical Club of Philadelphia Produces Musical Piece

PHILADELPHIA, April 24.—The Matinee Musical Club entered the realm of musical drama last night with the production of "The Eve of Isis" at the Bellevue-Stratford. The fanciful tale, drawn from Egyptian mythology, was written by Madame Maude Weatherly Beamish, a member, and the music was written and adapted by Helen Pulaski Innes,

musical director of the Matinee Musical. Mlle. Louise Le Gai was the stage director and also danced in two *pas seules*. The following members and friends of the club were in the cast: Ethel Neithammer, Eleanor Moore, Loda Goforth, Horace Hood, Mrs. John McCracken, Mrs. George W. Edmonds, Mlle. Le Gai, Mrs. Linden Bast, Mary Merkle and Anna B. Smith.

The acting was very creditable and the solo and concerted numbers were sung with effectiveness always and at times with distinction. The chorus, drilled by Mrs. Innes, was especially admirable in its contributions. Adequate accompaniment was furnished by the Matinee Musical String Orchestra, under the direction of Nina Prettyman Howell, who also appeared among the violinists, while Helen Boothroyd served capably at the piano. W. R. M.

VICTORIA CHORUSES HEARD

Cantatas Given by Two Choral Bodies—
W. H. Hudson Elected Organist

VICTORIA, B. C., April 27.—This western city can boast of many excellent choruses, two of which, the choirs of the First Congregational and the Metropolitan (Methodist), on Good Friday evening gave capital interpretations of sacred works in their respective churches, both to large congregations. In the first mentioned Maunders's exquisite setting of "Olivet to Calvary" was given by a choir and orchestra of fifty under the conductorship of Frederic King. The soloists were the boy soprano, Jack Puntin; George Guy, leading tenor from the Victoria West Wesley Church; F. J. Mitchell, baritone, and E. R. Locke, basso, members of the choir. The choir was at its best. The orchestra was ably led by Mr. Hunt, while Louise Adele Moore presided at the organ in a most adequate manner. In the interval Miss Moore played a Romance by Rubinstein.

In the Metropolitan Church Spohr's "Last Judgment" was given. The Metropolitan has about the largest choir in the city, and has made a name for itself by its previous productions of oratorio. Its choirmaster, G. A. Downard, again conducted, and Edward Parsons, the organist, had no light task, the work calling forth the best from this well-known and talented organist. The soloists, all members of the choir, were Mrs. G. A. Downard, Mrs. Edward Parsons, sopranos; Mrs. S. M. Morton, contralto; J. O. Dunford, tenor, and J. H. Crook, basso.

W. H. Hudson, a graduate of Oxford University, and one of the masters of the University School, has been appointed organist and choirmaster of St. James (Anglican) Church. Before coming to Canada Mr. Hudson had wide experience in choir work in England, and was until recently choirmaster of the Qu'Appelle Cathedral, Saskatchewan.

So successful was the recent production of Coleridge-Taylor's "The Death of Minnehaha," by the Victoria Choral Society, that a repetition of this work was given in the large Empress Hotel ball room on April 23, under the auspices of the Ladies' Musical Club, Eva Hart and Edmund Petch, soloists. G. J. D.

Moore, Sonntag and D'Arnalle in Triple Recital

A triple recital was that given on April 27 at the Hotel Plaza by Frances Barbour Sonntag, Vernon D'Arnalle and Francis Moore. Two groups of songs were the offerings of Miss Sonntag, who showed admirable vocal qualities in Secchi's "Lungi dal Caro ben." Paradies's "Ruscelletto," Gere's "La Vie," Fauré's "Fleur Jettee," Rachmaninoff's "God Took From Me Mine All," Gretchaninoff's "My Native Land," Ware's "Mammy's Song," and White's "The Spring Has Come." Mr. Moore gave piano numbers by Beethoven, Schumann, Chopin, Rachmaninoff and Liszt. Mr. D'Arnalle's vocal numbers were by Campon and Forsyth, Duparc, Debussy and Moussorgsky.

Angela Gorman, Indian Soprano, Appears in New York Church

Angela Gorman, a talented young soprano from Pawhuska, Okla., sang two groups of Indian songs by Cadman and Thurlow Lieurance at St. Agnes Chapel, New York, on April 24. Miss Gorman is an Osage Indian girl and appeared in her native costume. She has left for a short visit with her parents in Oklahoma and to fill several concert engagements in her home State, after which she will return East to resume her studies with Mr. and Mrs. Frank Hemstreet in their summer school at Woodstock, N. Y.

FRENCH-AMERICAN TENOR WINS NOTABLE SUCCESS IN OPERA IN FRANCE



Louis Rousseau, Tenor

Reports just received from abroad indicate that Louis Rousseau, the young French-American tenor, has had a most successful season at the opera in Lyons, France. As a result he has received offers from the opera houses in Geneva and other cities. Rousseau, who has a lyric voice, has a repertoire of twenty rôles. He is said to be the first American to sing for the American Expeditionary Forces in France. He had his schooling in New York City.

CHORAL ACTIVITY IN TACOMA

Festivals, "Sings" and Oratorio Performances Features of Week

TACOMA, WASH., April 24.—Song festivals, "Victory sings" and cantata presentations were included in this week's music. The oratorio "Elijah," given under the direction of Frederick Kloepper, featured prominent soloists. A chorus from the College of Puget Sound, conducted by Dr. Robert L. Schofield, was assisted by the choir of Immanuel Presbyterian Church in presenting Gounod's "Redemption" on April 23. The soloists were Mrs. MacClellan Barto, Mrs. Henry Skramstad, Henrietta Burmeister, Herbert Ford, Edwin Cook and Frederick Kloepper. A third oratorio, "The Seven Last Words," was sung on April 20 by the choir and chorus of the First Christian Church.

The cantata, "Olivet to Calvary," attracted a large assemblage at St. Luke's Church. Among the soloists was Mrs. Henry Fernyhough, Margaret Westervelt Westervelt, Electa Havel, Mrs. Frederick Keator, Omar Berry, Mrs. W. C. Thompson and A. G. Bantly. The offering presented to a large audience at the Tacoma Public Forum was the cantata "Resurrection."

On Easter morning a brass quartet stationed in the Court House Tower gave a sacred program. The musicians were R. Hopkins, J. E. Hill, H. C. Thompson and C. L. Patterson. Following the reveille 600 young voices joined in carol programs through the city, gathering afterward in Wright Park, where an "Easter Dawn Song Fest" was led by Roy D. McCarthy, community song director.

At the Tacoma Hotel on April 15 one of the most enjoyable recitals of the season presented Mrs. Vivian Strong Hart of Seattle, coloratura soprano; Emmeline Powell and Enid Ingersoll, pianists, and Vivian Gough, violinist, of Tacoma. Mrs. Hart was accompanied by Mrs. Adeline Carola Appleton, a prominent Seattle composer, several of whose works were given. The final song was "Sunset Moments" by Carl Ellis Eppert, also a well-known composer of Seattle, who was a guest at the concert. A. W. R.

Maude Allen, contralto, who has been overseas for the last six months singing for the boys, recently wrote to some friends in New York that she finds the soldiers' taste is changing greatly and that quieter songs are demanded by them now. She has been using "The Magic of Your Eyes" and "Sorter Miss You" with success and recently added Vanderpool's "Ma Little Sunflower," which she uses to close her evening program.



NEWARK, N. J.—On April 24, Edward Habig gave a piano recital in Lauter Hall, assisted by Mrs. Ethel Smith Ford, violinist; Elsie S. Messer, soprano, and C. Wenham Smith, accompanist.

ATLANTIC CITY, N. J.—Eufemia Gianini made her debut before an enthusiastic audience on April 15, on the Steel Pier. She was assisted by Raymond Masino, pianist; Alfredo Albechini, violin; and Vito Pizzoboico, cellist.

PORTLAND, ORE.—Lena Wheeler Chambers entertained the Coterie Portland Club on April 16. The program was given by Marcella Ruth Catto, Mrs. Chambers, Mary Edna Rice and Eva Johnson. Mrs. Chambers gave a talk on "What the Study of Music Should Mean to the Individual."

PORTLAND, ORE.—Frances McGill of St. Mary's Academy was the winning contestant for the prize offered by the Portland Symphony Orchestra for the best essay on "The Value of Music in Everyday Life." Miss McGill has been for five years a student at St. Mary's Academy.

GUILFORD COLLEGE, N. C.—Before the Science Club of the college, Prof. Guevchenian, who directed the program, spoke on the "Science of Pitch." Others who contributed to the afternoon were Marjorie Williams, Anna Hendley and Julia Ball.

CHARLES CITY, IOWA.—The federated women's clubs of Corning gave a musical program on April 18, at which the members of all other clubs and the high school were guests. Ira Pratt and Persis Heaton of the Simpson College of Music of Indianola were the soloists.

NEW YORK, N. Y.—Under the auspices of the Stuyvesant-Neighborhood House a concert was given on April 25, when the soloists were Oona Monat, coloratura soprano; Lillian Gaynor, lyric soprano; Mary Conklin, coloratura, and Emma Du Pont, mezzo-soprano.

ORANGE, N. J.—Marion Holmes, soprano, gave a recital in the studio of Mrs. William Nelson on April 24, winning approval in numbers ranging from old English tunes to songs by Elgar and La Forge. Assisting were Max Glickstein, violinist, and Jacques Kasner, violinist.

SACRAMENTO, CAL.—The Schubert Club, Percy A. R. Dow, conductor, gave its first concert of the season on April 8, assisted by James Edwin Ziegler, baritone, and the Sacramento Trio, composed of Orley See, Ida Hjerlied-Shelley and Mrs. Luella Martin Long. Mrs. Elliot W. McSwain accompanied.

HYDE PARK, MASS.—A chorus of forty voices under the direction of Wendell H. Luce, organist and choirmaster of the Methodist Episcopal Church, gave a performance on Good Friday of Sir John Stainer's "The Crucifixion." The soloists were Raymond Allan, tenor, and Loyal Phillips Shawe, baritone.

LEXINGTON, MO.—One of the graduating recitals of the Central College Conservatory of Music, D. F. Conrad, A.M., director, was given April 24 by Grace Honor Goodloe on the organ of Murrell Auditorium. The program included numbers by Bach, Grieg, Frysinger, Thomas, Wagner, Mendelssohn, Cadman-Eddy, Lemmens, Harker and Silver.

OAKLAND, CAL.—The Cecilia Choral Club gave its second concert of the season recently at the United Presbyterian Church, under the direction of Percy Dow. Assisting the chorus were Benjamin S. Moore as accompanist; Mrs. Bessie Smith Ziegler, pianist, and soloists from the club. A similar concert was given at Stockton, with Mary Fuller as accompanist, and Frank Thornton Smith, baritone.

WORCESTER, MASS.—Plymouth Church choir and quartet on April 12 presented Will C. Macfarlane's "Message from the Cross." The choir of sixty voices was assisted by these members of the church quartet: Carolyn Keil-Staff, soprano; Grace Fulton-Hill, contralto; S. C. Schoeffle of Boston, tenor, and A. J. Harpin, basso.

PROVIDENCE, R. I.—The Edwards Conservatory of Music has just received incorporation papers and is to be located at Providence. The capital stock is placed at \$10,000; the incorporators are Hannah S. Edwards, J. Stewart McDonald, Samuel L. Gants, William F. White, William C. Pierce, Jr., Samuel H. Long, Henry C. Deering and Alexander R. Morrison.

ALBANY, N. Y.—Roger H. Stonehouse, baritone, was the soloist at the meeting of the Albany Community Chorus, April 25, at the auditorium of the State Education Building. His numbers were "Christ in Flanders," by Ward Stephens, and "Red and Gold," a new song by Lydia F. Stevens, of Albany, sung from manuscript, accompanied by the composer.

GUILFORD COLLEGE, N. C.—First annual concert was given by the Æolian Glee Club, Badrig Vartan Guevchenian, conductor, assisted by Julia Ball, pianist. In addition to a group of songs, the chorus gave Denza's "Garden of Flowers." Gracett Frazier was accompanist, and a quartet was given by Naomi Tomlinson, Katherine Harmon, Esther White and Marjorie Williams.

ALBANY, N. Y.—Under the direction of Russell Carter, organist and choirmaster of the Reformed Protestant Dutch Church, one of the celebrated churches of America, the Easter cantata, "The Crucified," by George B. Nevin, was sung at the evening service on Easter, with Bertha M. Burbank, Georgine T. Avery, Frank Sidney Willis, F. W. Gillies, soloists, and the chorus.

ALBANY, N. Y.—A recital of "In a Persian Garden" was given at the State College for Teachers, April 24, by the quartet of the Emmanuel Baptist Church, comprising Jennette A. Reller, soprano; Mrs. William J. McCann, contralto; Roger H. Stonehouse, baritone, and Dr. Harold W. Thompson, tenor, assisted by Myfanwy Williams, pianist. Lydia F. Stevens was accompanist.

TOPEKA, KAN.—The reappearance of the Sunflower Quartet was a feature of interest in the musicale given on April 11 by the brotherhood of the Walnut Grove Church. The quartet, which at present consists of Hugh Smith, Howard Searle, Frank Ripley and Roy Naylor, was one of the popular musical organizations of the town, until it was disbanded on account of the war, all of its members entering military or naval service.

NEW BEDFORD, MASS.—The Monotheta Trio gave an enjoyable musicale in the Duff Building April 2. The trio is composed of Benge Smith Moncrieff, violinist; Margaret Otheman, violinist, and Florence Taber, soprano. On April 4 a musicale was given at the New Bedford Woman's Club by Mrs. Estelle Delano Paull, contralto; Alice G. Anthony, pianist, and Mrs. Agnes Hoyer Kavanagh, violinist.

BURLINGTON, VT.—Mrs. Florence Wood Russell presented some of her pupils in recital at the City Hall on April 24. A large audience heard the program, which included Sylvia Machanic, Eula Baldwin, Winifred Davison, Horton Peace, Minnie Gladstone, Helen Benton, Ruth Casey, Mildred Brown, Eugene Gravel, Hildreth Martin, Priscilla Aikey, Marian Keeler, Mrs. F. H. Tims, Nan Hartigan, Helen Storms and Esther O'Neill. A trio and dance, "La Carmencita," were given by Mrs. G. E. Partridge and the Misses Tyndall and Towne.

CINCINNATI, OHIO.—Pupils of Dr. Fery Lulek gave a recital at the Cincinnati Conservatory of Music on April 15. The participants, the younger members of his class, were Patricia Vandawalker, Dorothy Brown, Annette Simonet, Frances Washing, Edith Speer and Regina Haller. Margaret Spaulding substituted for one of the young singers. The accompanists were Gertrude Isenberg and Lois Neilly.

BROOKLYN, N. Y.—A valuable addition to sacred Easter music is the cantata "The Uplifted Cross," by William G. Hammond, well-known composer and organist of the Reformed Protestant Dutch Church of Brooklyn. The work was given for the first time, from manuscript, at the Good Friday service on April 18, with Eleanor Owens, soprano; Marion May, contralto; Joseph Mathieu, tenor, and Louis Shenk, baritone, as the solo quartet.

PAINESVILLE, OHIO.—The Easter Vesper service at Lake Erie College was held April 20 in Memorial Hall. There was special music by the vested choir, under the direction of Dean Henry T. Wade of the Department of Music. Dean Wade gave his usual series of Lenten organ recitals this year. In the last recital, including mostly numbers from the works of Wagner, he was assisted by Alice Cory, soprano; Creola Ford, pianist, and Florence Owen, violinist.

CHARLES CITY, IOWA.—The cantata, "Eastertide," was given at the M. E. Church, Osage, by the choir and other musicians of Osage, Sunday evening, April 20. The director was Anita Yates, supervisor of music of the public schools, and the accompanist was Miss Lemon. A large audience was present and pronounced it the best musical entertainment of the kind held here in a number of years. The solo numbers were excellent.

ROANOKE, VA.—Special attention seems to have been given the Easter music this year in all the local churches. Stainer's "Crucifixion" was presented on Good Friday at Christ Episcopal Church by the voluntary choir of forty voices, Gordon H. Baker, conductor; Blanche Deal, organist. The solo parts were sung by J. Breakell and Gordon H. Baker, tenors, and C. A. Woodrum, E. L. Franklin and C. W. Baber, basses. The church was crowded and many were turned away.

LIMA, OHIO.—Musical Lima and lovers of organ music found unexpected pleasure in the official dedication of a new instrument at the Elks' Club here on the evenings of April 22 and 23, by Harold B. Adams, B.M., professor piano and organ at Bluffton College. The organ programs were given as prelude to the performance of the Elks' Minstrels. Some of the city's best singers were heard. These features were under the direction of Charles C. Cleveland, stage manager, and Ernest C. Baird, musical director.

ALBANY, N. Y.—Three compositions by Albany musicians were the features of the Easter music programs in the churches, sung for the first time. They were "Christ Is Risen," by J. Austin Springer, organist of Temple Beth Emeth, which was sung by Elizabeth St. Ives, of New York, at the State Street Presbyterian church. William L. Widemer, organist of the Madison Avenue Reformed Church, is the composer of "I Thought to Find the Body of My Lord," which was sung by C. Bertrand Race, bass soloist. Lydia F. Stevens, organist of Emmanuel Baptist Church, is the author of a setting of "They Have Taken Away My Lord," which is dedicated to Dr. Frank Sill Rogers. The song was sung by the choir.

FITCHBURG, MASS.—The full vested choir of Christ Episcopal Church, Herbert C. Peabody, organist and director, gave an admirable presentation of Maunder's "Olivet to Calvary" on April 13. The soloists were Merle D. Babbitt, tenor; F. Lee Wallace and John Longden, basses. On April 16, Dubois's "Seven Last Words of Christ" attracted a large congregation. Raymond Allan, tenor; G. Robert Lunger, bass, both members of the quartet of the Old South Church, Boston, and Mrs. Edith Congram Dole, soprano, were soloists. At the three-hour service at the Rollstone Congregational Church on Good Friday, the quartet gave part of Stainer's "Crucifixion" under the direction of Mrs. Hazel Bremner Lord, soprano and director.

EAST ORANGE, N. J.—The Orange Musical Art Society, under the direction of Arthur D. Woodruff, gave a concert in the auditorium of the East Orange High School April 22. The program included "The Music of Spring," by James P. Dunn, of Jersey City; a setting of a poem by Agnes Lockhart Hughes; "The Wish," by Charles Wakefield Cadman, and Clarence K. Bawden's setting of "The River of Stars," by Alfred Noyes. The soloists were Royal Dadmun, baritone, and Mrs. Jane Miller Flynn, soprano, both of whom were enthusiastically applauded.

CHARLES CITY, IOWA.—The Iowa Wesleyan Glee Club is on its twentieth annual tour of two weeks' duration. Instead of the usual glee club programs that have been given in past years, the men's and ladies' glee clubs have combined and are presenting the light opera, "Sherwood's Queen." The director is Prof. Elmer K. Gannett, dean of the Iowa Wesleyan Conservatory of Music. Mrs. Bertha Snyder Tribby, head of the piano department, is the accompanist. There are thirty-five members in the cast. The itinerary includes eleven places in Iowa and one in Missouri.

HUNTINGTON, IND.—Dr. Alma Webster-Powell appeared under the auspices of the Huntington Music Teachers' Association and High School extension at the high school auditorium, April 10. The large audience listened attentively to her lecture on "Music in the Home." The Junior High School presented "Blue Beard," a comic operetta, by Frank L. Bristow, on April 11 and 12. Assisting were the high school orchestra, J. L. Swihart, conductor; Lucile Rannels, accompanist. Deborah V. Strong, instructor of music in Central School, directed the operetta.

FITCHBURG, MASS.—Joseph Scarano, violinist, with Rose Scarano, accompanist, entertained in the wards of the Base Hospital at Camp Devens on April 23, under the direction of Fitchburg Chapter, American Red Cross. On April 28, Edith Congram Dole, soprano, with Jessie F. Cogswell entertained. The present series of entertainments, which have been given under the direction of Leon S. Field, will come to an end on April 30, when the program was given by the Athalia Trio, Gladys Rooney, violin, Helen Blackwell, cello, Hazel Townsend, pianist.

LIMA, OHIO.—At the First Congregational Church, April 3, Gaul's "Holy City" was given as a special vesper service under the baton of Mark Evans, supervisor of music in the public schools, with a chorus of thirty-five trained voices and a quartet composed of Annie Roberts Davies, soprano; Aleen Kahle Mowen, contralto; Alvin McCartney, tenor, and Donald Johns, bass. Under the direction of Millie Sonntag Urfer, Maunder's "Olivet to Calvary" is to be featured at Central Church of Christ as a Good Friday offering, with a chorus of twenty-six, and the solos in care of Violet Lewis, soprano; C. O. Lehman, tenor, and G. A. Lehman, baritone.

WASHINGTON, D. C., April 21.—For Easter music, John S. Thieme, organist and director of Trinity E. L. Church, offered a program which included Grainer's "Hosanna" Trio, played by Claude Burrows, violinist; J. A. Jaegle, cellist, and Mr. Thieme; Gaul's "Adoration of the Holy City," played by W. M. Lynch, cornetist; Grunwald's "Gloria," played by Claude Burrows, and as organ solos, Buck's "Festival Prelude," Hosmer's Postlude in G, Read's Prelude in E Flat and Viviani's "Silver Trumpets." For vocal numbers Mrs. H. Schneider gave "Open the Gates of the Temple," Knapp, and "The Risen King," while Easter carols were sung by the Sunday School.

TROY, N. Y.—"Russian Composers" was the subject for study and illustration at the monthly meeting of the Music Study Club of Troy, April 21, at the Willard Conservatory of Music. The paper was read by Adelyn Van Voorhees. Piano numbers were given by Elizabeth Christiansen, Mrs. Albert Steinhilber, Emma D. Lotz, Winifred Podmore, Gladys Terriault, Gertrude Edmonds-Baylis, Elizabeth Wood and Julia Schultdt; vocal numbers by Mrs. Edward C. Conway of Albany; Mrs. Harold P. Sawyer, Mrs. Jean Lyman Cooper, Mildred Schilling, and violin numbers by Florence McManus. The accompanists were Ruth Hardy, Teresa Maier and Emma D. Lotz.

TACOMA APPLAUDS DUNKLEY'S SUITE

Conductor's Composition Is Feature of Teachers' Convention Program—Other Events

TACOMA, WASH., April 5.—Among Tacoma musicians who were actively identified with the daily sessions of the Washington State Music Teachers' fourth annual convention held in Spokane during the past week, were Ferdinand Dunkley, well-known composer and conductor of the Tacoma St. Cecilia Club; Katherine Robinson and Emily Thomas, pianists, and Katharine Rice, mezzo-soprano. Miss Thomas was heard in joint recital with Mrs. Dai Steele Ross, contralto, of Seattle. Included in Mrs. Ross's numbers were three songs by Ferdinand Dunkley, which the singer sang exquisitely. Mr. Dunkley, who appeared in concert in conjunction with the Lorelei Club under direction of Edgar C. Sher-

wood of Spokane, presented in masterly style a piano suite of his own compositions that found warm favor with the audience. A joint recital given by Miss Robinson and Miss Rice in the Spokane Central Church auditorium was among the most artistic of the convention concerts.

The Tacoma branch of Collegiate Alumnae held the annual assembly honoring high school girls of the senior classes in the Stadium auditorium, April 18. A large attendance from the city's high schools included A. C. A. women, their guests, and the program committee, of which Mrs. W. O. Chapman was chairman. A delightful feature of the musical offerings was the cello playing of Mrs. Kaethe Pieczonka, Tacoma cellist, who has lately returned from an extended tour. A quartet composed of Mrs. Louis Tallman, Mrs. George W. Duncan, Ernest Sheppard and Omar Berry, was capably accompanied by Katherine Robinson, pianist. Dean Hunt-

ley Coldwell of the University of Washington, the honor guest, addressed the students.

John J. Blackmore entertained at his studio on April 13 with a musicale in honor of Agnes Berry, Tacoma prima donna, who returned recently from a successful tour of Eastern cities to open on the Orpheum circuit in Seattle.

Maude Kandle, well-known soprano of Tacoma and the Northwest, and Rose Schwinn, pianist, received appointments for overseas services recently in the Y. M. C. A. entertainment work. They left under orders to report at New York City on April 19, and will sail for France on May 5.

A number of delightful concerts have been given at Camp Lewis by Tacoma musicians at the new hospital annex, where a \$5,000 pipe organ has been installed, the gift of Mrs. W. R. Rust of Tacoma to the sick and convalescent soldiers. A. W. R.

Minneapolis Orchestra Gives Last Concert in Sioux City Course

SIoux CITY, IA., April 23.—With the concert last night by the Minneapolis Symphony Orchestra comes the close of the third season of the Sioux City Concert Course. It was a fitting climax to a busy musical season, for our favorite orchestra never played in better form nor to a more eager audience in Sioux City. Special interest was taken in the appearance, with the orchestra, of Cecil Burleigh, who played his E Minor Violin Concerto. Mr. Burleigh is attracting much attention from all quarters for his work in composition. Mr. Burleigh was head of the violin department at the Morningside Conservatory of this city during the years of 1911 and 1914. Two other soloists appeared with the orchestra, Emma Koe, soprano, and Corporal Finley Cameron. Taken as a whole, this season's course is the best we have had. F. E. P.

nard, entertained for this rising young artist that he was bequeathed a valuable portrait of the singer, by Sully, upon the death of Mr. Bernard.

Small of stature but great in heart he was to all who knew him, like a sturdy oak, who, through his pupils, like branches, spread a mantle of harmony throughout the southland. Modesty was the breath of his existence. He walked hand in hand with gentleness and simplicity and only constructive criticism fell from his lips. When given it left no sting and young and old came to him for advice and artistic stimulation.

Late in life the Womans' College of this city, of whose faculty in music he was the beloved head, conferred on him the degree of Doctor of Music. In the field of composition he possessed rare talent, having won the friendship and admiration of Paderewski, William Mason and Teresa Carreño by his masterful Etudes for Piano which these soloists had played and pronounced of the highest technical value. G. W. J., Jr.

John Pearce O'Donnelly

ATLANTA, GA., April 26.—John Pearce O'Donnelly, aged fifty-three, organist and musical director for the First Baptist Church and for many years a leading figure in Atlanta's musical life, died Thursday night.

Mr. O'Donnelly became suddenly ill after conducting the opening musical service on Easter morning, his death following a few days later. He was composer of the Christmas hymn "It Came Upon the Midnight Clear."

Surviving him are two sisters, Mrs. Arthur Hynds and Mrs. James T. Prince, also a brother, Robert E. O'Donnelly. The funeral and interment were in Atlanta. L. K. S.

Charles A. Graninger

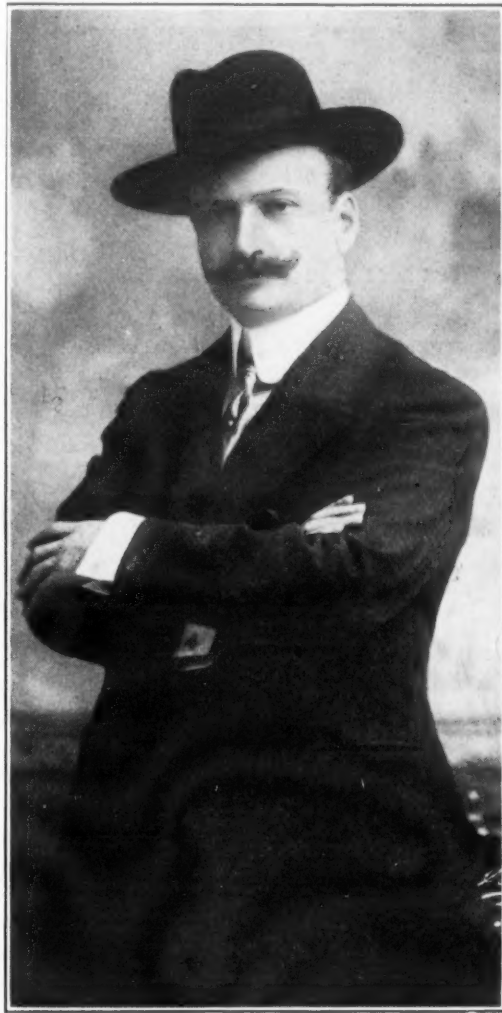
PITTSBURGH, April 27.—Charles Albert Graninger, formerly organist of the Sixth United Presbyterian Church, and one of the foremost moving picture organists in the country, died Tuesday morning. He was born in Cincinnati in 1867, and received his musical education in the Cincinnati College of Music. He also studied abroad under various teachers. For seventeen years he was professor of music at the Cincinnati College of Music, and was director of the Orpheus Club, that city, for a period of fifteen years. While in Cincinnati he was organist and choir master of the Second Presbyterian Church. He came to Pittsburgh about eight years ago. He was organizer and director of the Euterpean Choral, Pittsburgh, and was a member of several musical clubs. He leaves a widow, Jane Lang Graninger, one of Pittsburgh's best known contraltos. Mr. Graninger did a great deal for the

elevation of organ playing in the movies. He gave the films the best that he knew, and it was always a treat to hear him interpret the pictures. He was a genial man, who left behind him many pupils and admirers. His loss will be keenly felt throughout the city. H. B. G.

Camille Erlanger

A despatch from Paris announces the death there of Camille Erlanger, composer.

M. Erlanger was born in Paris in 1863. At seventeen he began studying at the Conservatoire, which awarded him the Prix de Rome in 1888. Delibes was



Camille Erlanger, Composer of "Aphrodite," Who Died on April 24

one of his masters. His first great success was the dramatic legend, "St. Julien d'Hospitalier," given at the Conservatoire in 1894 and at the Opéra concerts in 1895. The Opéra Comique produced his first operatic success, "Le Juif Polonais," in 1897.

The idyll, "Kermaria," a "Serenade Carnavalesque," for orchestra, some "Poèmes Russes," and the operas, "Le Fils de l'Etoile," given at the Grand Opéra in 1904, "Barkokeba" "Aphrodite" and "La Sorcière" were his other best known works.

Kie Julie Christin

LOS ANGELES, CAL., April 18.—Kie Julie Christin, contralto of the Presbyterian Church Quartet of Pasadena, died on April 15. She was also contralto of the quartet of Temple B'nai Brith; for several years she had been soloist with the Ellis and the Lyric clubs and was prominent in the affairs of the Dominant Club. Miss Christin had been singing and teaching in Los Angeles for the past fifteen years and had many friends. W. F. G.

Alexander S. Gibson

NORWALK, CONN., April 25.—Alexander Saunderson Gibson, seventy-five, organist and composer, died on April 23 in Norwalk, Conn. He was formerly organist at St. Peter's and St. Ann's churches, in Brooklyn, and for fifty years was organist of the First Congregational Church, Norwalk.

Arnaldo Conti

Word has been received from Italy of the death of Maestro Arnaldo Conti at Milan. Maestro Conti was known to opera-goers as one of the conductors of the Chicago grand opera during the past two seasons. Previously he was musical director and one of the promoters of the Boston Opera Company.

Augustus D. Juilliard

Augustus D. Juilliard, financier, the president of the board of directors of the Metropolitan Opera and Real Estate Company, died at his New York home on April 26, of pneumonia, after a short illness. He had attended the final matinee opera performance on Saturday, April 19, and was taken ill that night.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Wilfried Klamroth, the New York vocal instructor, recently established a somewhat unusual record in the matter of successful recitals of his artist pupils. Three of them appeared in New York auditoriums within one month and in the case of each the press comments of the music critics were of a most commendatory nature. Ruano Bogislav, one of Mr. Klamroth's pupils, appeared at the Princess Theater on Feb. 27 and enjoyed such success that she was persuaded to repeat the program in every detail at the same theater on March 30. Adele Parkhurst, another Klamroth pupil, had her debut at Aeolian Hall on March 11 and was immediately recognized as a singer of unusual talent and artistry. On March 11 the third of Mr. Klamroth's artist pupils made her appearance, Elizabeth Gwynne, the Welsh soprano, renewing the favorable impression which she made at her debut a year previous.

George Hamlin has received so many applications for his summer classes at Lake Placid, in the Adirondack Mountains, that he has decided to visit his residence studio there earlier than he had planned originally, to make the necessary arrangements for the students. Mr. Hamlin will close his New York studios on May 15 and from that date on, until next October, will make his headquarters at Lake Placid.

Six talented young pupils of Ernesto Berumen, the pianist, appeared on April 16 at the La Forge-Berumen studios in an interesting program. Betty Bouteille and Ethel Glenn Hier played their own compositions, something never featured before at these musicales. Both displayed unusual talent. Particularly enjoyed was an Octave Etude by Miss Bouteille and also Miss Hier's Scherzo, a modern composition full of technical difficulties. Ida Gusikoff, who is a Russian, displayed pianistic talent of the highest order. Her playing of a Chopin Ballade was musical, and the A Minor Etude was played by her with unusual brilliancy and speed. Sara Reynard gave two beautiful MacDowell numbers with lovely singing tone and clean-cut technique. Helen Crandall and Louis Meslin, who have often appeared at these musicales, once more delighted their audience with their beautiful playing.

An afternoon of music was given by pupils of Etta Hamilton-Morris at her studio in Brooklyn on Saturday, April 12. The singers included Madeline Van Gasbeck, Mrs. George Bishop, Ethel Eldard, sopranos, and Mrs. M. T. Rau and Mrs. L. H. Vogel, Jr., contralto. Ethel Milner, an eleven-year-old pupil of Alice McNeill, played several piano numbers.

During the last three weeks sixteen pupils of Sergei Klibansky have been engaged for new church positions, the last four being Elsie Duffield, for the First Presbyterian Church in Bloomfield, N. J.; Borghild Braastad, another Klibansky pupil, being unable to accept the same position on account of engagements in the West; Celia Rine, for the Unity Presbyterian Church in Newark, N. J.; Mary Aubray, for the Church of the Covenant in New York, and Elsa Diemer, for the Temple in Long Branch, N. J.

Lotta Madden recently gave successful concerts at the Waldorf-Astoria in New York and at Norwalk, Conn. Virginia

Rea won much success at a concert at the Waldorf-Astoria. Marentze Nielsen is engaged for a concert in Hartford, Conn., on April 26. Miss C. P. Turnipseed has been sent to Europe to sing in the Y. M. C. A. Overseas Theaters. Charlotte Hamilton appeared at a concert in Newark, N. J., on April 8, and Lottice Howell is engaged for a concert at the Rainy Day Club in New York on May 7. Klibansky pupils will give a concert at the Central Christian Church in New York on May 12 and at the Pratt Institute in Brooklyn in May.



Dr. Jacob Reinhardt

RICHMOND, VA., April 25.—The city has sustained a severe loss in the death here on last Monday of Dr. Jacob Reinhardt, dean of musicians and one of the South's foremost composers and teachers. He has been a dominant figure in the musical life of Richmond for the past fifty years, untiring always in his efforts for the advancement of the art in this community. Coming to this country in 1851, with his parents, John Jacob Reinhardt and Katherina Werst, from Bubenheim, Bavaria, where he was born in 1845, the youth took up the study of piano under his father, a noted linguist who had settled in this city. Later he studied violin under Adam Rosenberger. At the age of thirteen he was violinist in the orchestra of the Richmond Theater, the home of some of the first grand opera in this country. While serving in this capacity he pursued his studies in theory, harmony and instrumentation under Edward Loebmann, Jules Benedict, Gustav Satter and C. W. Thilow. At eighteen his labors began as a teacher and the close of the Civil War saw him as organist of St. James Church. While at this post he married Emmalie Beier, a gifted soprano, whose father played in court under Mendelssohn.

In point of service and honors his career as a musician was hardly paralleled, for he served as organist and choir master of St. Paul's Episcopal Church for thirty-six years. He composed a whole service for the use of the church besides the requiems for the president of the Confederate States of America, Jefferson Davis and his daughter, Winnie Davis, and that of General Fitzhugh Lee. He held a similar position for forty-eight years in the Jewish Synagogue of Betha Ahabah, being retired from both posts a short while ago with great honors as Organist Emeritus. He was also director of a famous southern musical organization of a decade ago, the Mozart Association, and was leader of the Gesangverein of Virginia.

When the famous diva, Caroline Ritchen-Bernard, retired from opera she settled in Richmond and opened a studio, selecting Jacob Reinhardt as her accompanist. So great was the admiration which she and her husband, Pierre Ber-

BENNO MOISEIWITSCH MAKES FIRST AMERICAN APPEARANCE IN A DOMESTIC ROLE



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Benno Moiseiwitsch, Russian Pianist, at His Beautiful Home in High Wycombe, England. The Artist is Seen with Mrs. Moiseiwitsch, Better Known as Daisy Kennedy, the Australian Violinist, and Their Little Daughter



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ONE of the anticipated high lights of next season's music is the appearance of Benno Moiseiwitsch, the Russian pianist, who has been one of the greatest favorites in England. The American public, by these photographs, obtained especially for MUSICAL AMERICA, may see that the pianist is human though an artist, and his beautiful home near High Wycombe, England, is a scene of charm-

ing domesticity. Mr. Moiseiwitsch is photographed with his wife, better known as Daisy Kennedy, the famous Australian violinist, and their little daughter.

Mr. Moiseiwitsch was born in Odessa, Russia, Feb. 22, 1890. He studied at the

Imperial Musical Academy, under Prof. D. D. Klonoff, and later under Leschetizky. He made his debut in Reading, England, Oct. 1, 1908, and in November, 1909, in London. He has become very popular in England. Besides appearances with leading symphonies in London

he has given numerous recitals throughout England. The precedent which obtains at the Queen's Hall Promenade Concerts of having no encores during the first half of the program had to be broken for Mr. Moiseiwitsch.

He was also the first pianist to introduce to England John Powell's "Sonata Teutonica," as well as other of the composer's works. Last summer he made a distinct success in introducing George Dorley's "Symphonie Fantasia."

MUSIC SETTLEMENT SPONSORS CONCERT

Pianists and Orchestras Acquit Themselves Especially Well at Spring Festival

The Spring Festival Concert given by the Music School Settlement of New York in Aeolian Hall on Saturday morning, April 26, offered an opportunity for observing the practical results of the splendid work the Settlement is doing. The program opened auspiciously with a performance of the Overture from the Bach Suite in G by the Senior Orchestra, under the capable direction of Melzar Chaffee. This string orchestra put some distinctly good work to its credit. However good the tone of such an amateur organization may be, its attacks and phrasing are apt to be so cloudy that the lines of the composer's thought are lost. Of course a very great deal depends on the conductor, where interpretation is in question, but no conductor could have got such effects as Mr. Chaffee did from such an orchestra if the young men and women and boys and girls making it up had not first committed themselves to his guidance with a certain intelligent pliability.

In general, the outstanding features of the concert were the playing of the Senior and Junior orchestras, the latter led by Fannie Levine, and that of the pianists. The violinists and cellists acquitted themselves on the whole less satisfactorily. This was only to be expected, for in the democracy of an orchestra the individual player is immune from the attacks of that nervousness which is so devastating to a young performer, while

the smiters of piano keys are more lucky than the caressers of violin strings in the dependability of their instrument. All this by way rather of explanation than justification, for justification or excuse the players on strings did not need. It was a case not of liking the violinists and cellists less but the orchestras and pianists more. The Junior Orchestra, by the way, had the support of a piano, and while the sounds they produced were not, perhaps, calculated to soothe the savage breast to an excessive degree, it was undeniably fascinating to see what these little people could do.

The Allegretto from the Beethoven Trio No. 7 presented Louise Weltman, piano; Abe Seidler, violin, and Louis Blitz, cello. The Popper Requiem for Three 'Celli was played by Milton Prinz, Ruth Freund and Julian Kahn, with Louise Ehrenberg, a member of the faculty, at the piano. Miss Ehrenberg was again a pillar of strength to the budding artists in the Granados-Kreisler Spanish Dance played by Hillard Lubie, violin, and in the Bruch "Kol Nidrei," played as a cello solo by Milton Prinz. The Grieg "Birdling" (erstwhile and more familiarly known as "Vöglein") showed that little Anna Masch had a clear piano tone, and a "Folk-song" and "Fairy-tale" by Komzak were the pieces in which the Junior Orchestra made its innings. And at the end of the program the Senior Orchestra was heard again in "Heart's Wounds" and "Spring," Grieg, and a March by Meyerbeer.

It is a goodly list but not complete until the playing of the Allegro appassionata from the Mendelssohn Piano Concerto, Op. 40, in D Minor, is chronicled. This was by all odds the star piece of the program. Not only did the Senior Orchestra acquit itself well, with evident good intentions and almost as evident good deeds, but Raymond Bauman played the solo part with luminous tone, technical brilliance and, withal, interpretative authority.

Surely a program of which its sponsors could be proud! D. J. T.

PREDICTS NOTABLE SEASON IN THE WEST

Laurence Lambert Expresses Optimism Over Musical Outlook—Visits New York Managers

Laurence Lambert, manager of the Ellison-White Musical Bureau, of Portland, Ore., arrived in New York last week and will remain in the East for at least another month. Mr. Lambert is enthusiastic over the prospects for next season, which he predicts will be the most prosperous the West has experienced.

The Ellison-White Bureau has become, within a year, perhaps the most important musical distribution agency in the United States, covering a territory that acknowledges no boundary west of the Mississippi River. It arranges with Eastern booking managers for tours in the West, guaranteeing a certain number of engagements in each case.

"The influenza epidemic caused much more distress in our field than the East heard about," said Mr. Lambert to a MUSICAL AMERICA man. "All of our theaters were closed for a period of several months and cancellations were the order of the day. But we were fortunate in catching up the lost time, and since the beginning of the year matters have been normal. We had the greatest possible success with the San Carlo Opera Company and have already arranged for a return engagement of this popular organization. As to individual

artist tours I am not yet ready to make my announcements. One of my objects in coming to New York at this time was to complete these arrangements."

Produce New Busoni Opera Successfully in Italy

In a recent letter to Per Nielsen, the Norwegian baritone, now in New York, Mrs. Ferruccio Busoni, the wife of the celebrated Italian pianist and composer, tells of the production in Switzerland of her husband's new opera, "L'Arlecchino." The work, which is for one speaking voice, two baritones and orchestra, is said to have had a notable success and has been given many times since its premiere. The opera is dedicated to Artur Bodanzky, one of the conductors now at the Metropolitan Opera House. It was Mr. Bodanzky who conducted Busoni's first opera, "Brautwald," at Mannheim, when he was conductor of the Mannheim Opera before the war.

Present Ware Compositions at San Francisco Conference

SAN FRANCISCO, April 22.—The third program in the series of the seven conferences on the correlation of the seven arts, in connection with the annual exhibition of American art, was recently held in the Palace of Fine Arts. It was devoted to an exposition of music by American composers. Among the works by contemporary composers that were presented were some of Harriet Ware's Clarence Eddy, organist, is featuring with much success Miss Ware's wedding music from "Sir Oluf" on many of his concert programs.

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